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CALIFORNIAN

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HAPPY
BIRTHDAY

Brthday Issue

Fshions

Beauty

California Living

Fbruary 1947
Pice 25 cents

HOFFMAN
CALIFORNIA
WOOLENS
IN SUN MAGIC COLORS

California-by-the-yard . . .
exclusive at one fine store
in most cities . . .
at about 5.00 the yard.
Write for store name
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patterns in full color.
Hoffman California Woolens,
Los Angeles 14, California.

Vogue Pattern No. 5825

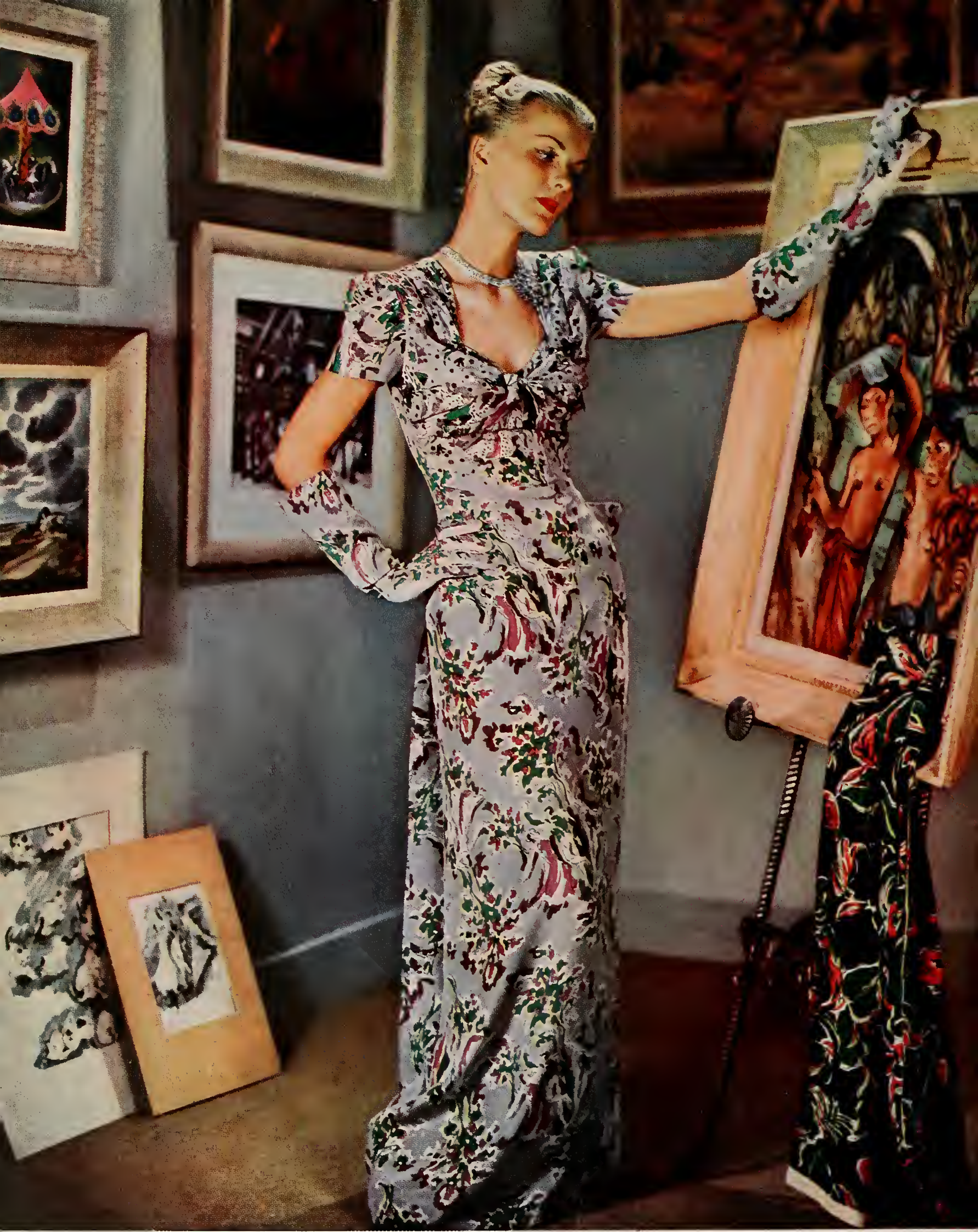
261839

Rosenblum
TAILORED IN CALIFORNIA

Jordan Marsh

Destined for adventure—the complete costume for every moment—here or there! The suit's uncluttered lines take an array of accessories—the companion coat is casual but important over everything you own. Typically Rosenblum of California in an all-wool worsted glen plaid. Brown or gray. Sizes 10 to 20. Complete costume $89.95. Suit Shop (#36) Second Floor.

ORDAN MARSH COMPANY • BOSTON 7, MASS. • NEW ENGLAND'S GREAT STORE



Contemporary American Artists Prints

Great Art transposed on *pure silks.*

Styled by Philip A Vogelman

Sophie Original in
Jardin aux Lilas print
by Waldo Peirce

ONONDAGA SILK COMPANY

1412 BROADWAY, NEW YORK • CHICAGO • LOS ANGELES • MILLS, EASTON, PA.

*The Artists**

JULIEN BINFORD
DORIS ROSENTHAL
WALDO PEIRCE
DONG KINGMAN
WILLIAM PALMER
GLADYS ROCKMORE DAVIS

*Courtesy Midtown Galleries

Young charmer trio by **jean durain** of Hope Skillman's Sanforized sheen striped cotton shirting, vat dyed in rose, yellow, or blue on white.

Lace-frosted dress, sizes 3-6, $8.95; 7-14,	$9.95
Sun dress, 3-6, $6.95; 7-14	$8.95
2-piece play suit, 3-6, $4.95; 7-14	$6.95
Matching hanky pouch and sun halo, each	$2.95

Buffums'

LONG BEACH, CALIFORNIA

MAIL ORDERS, BUFFUMS' YOUTH LTD. FOURTH FLOOR

VOL. 3
NO. 1

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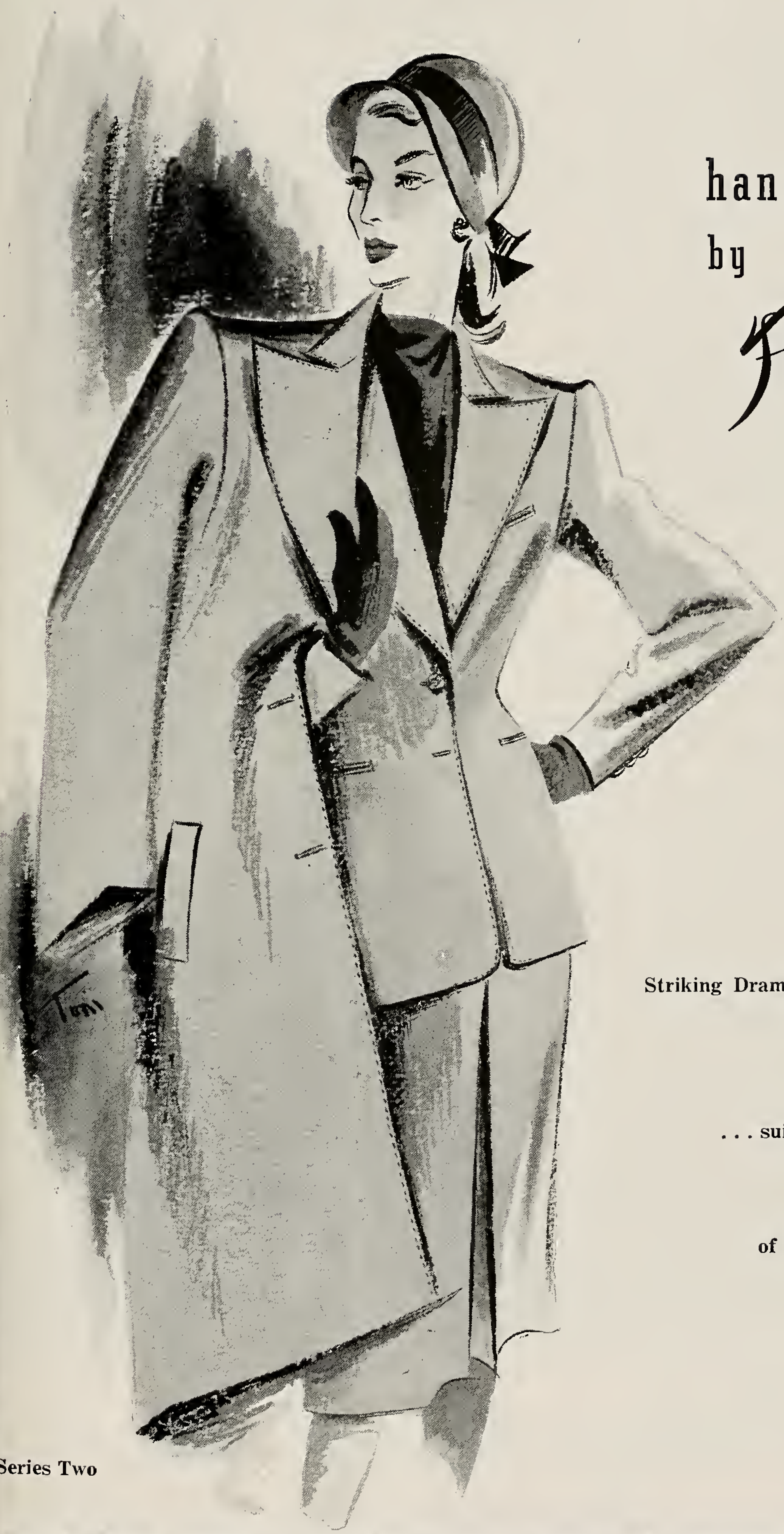
FEBRUARY
1947

Streamline

beautiful new backsweep . . . in a Lastex swimsuit . . .
from Cole's "Westward to the Sea" beachwear collection

MAKE SURE IT HAS THIS LABEL—
YOUR PROOF IT'S A COLE ORIGINAL
©1947, COLE OF CALIFORNIA, INC., LOS ANGELES

Cole
OF CALIFORNIA
ORIGINAL



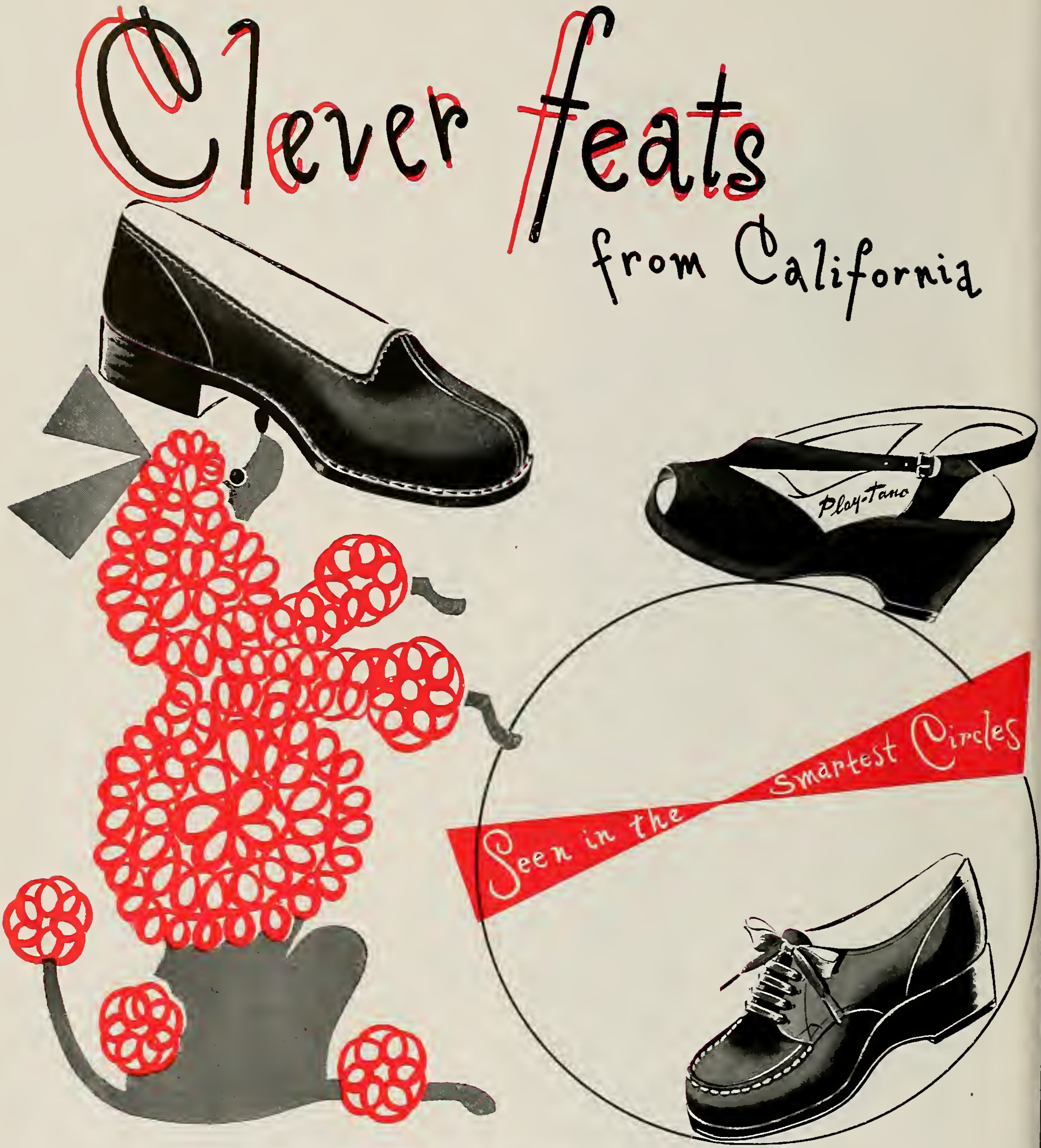
hand-tailored
by
Rosenwasser

Striking Dramatization of 1947 Fashion Elegance

Perfect-Fit companion classic
. . . suit or topcoat from $65.00 . . . superb
Kanmak Worsted Gabardines
of 100% virgin wool, in pastel shades
with Celanese linings

Series Two

Perfect-Fit Tailleurs, Inc. • manufacturers of Men's & Women's Apparel • Los Angeles 14, Calif. • sold exclusively at fine stores everywhere • nationally advertised


Clever feats
from California
Play-Tano
Seen in the Smartest Circles

Here are same deft new PLAY-TANO casuals being worn on pretty "dogs"... with neatly turned ankles. Cleverly conceived to bring you California's idea of comfort... in choice of popular colors and leathers. Now featured at hundreds of better stores.

Write for the name of your nearest dealer.

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ORIGINALS

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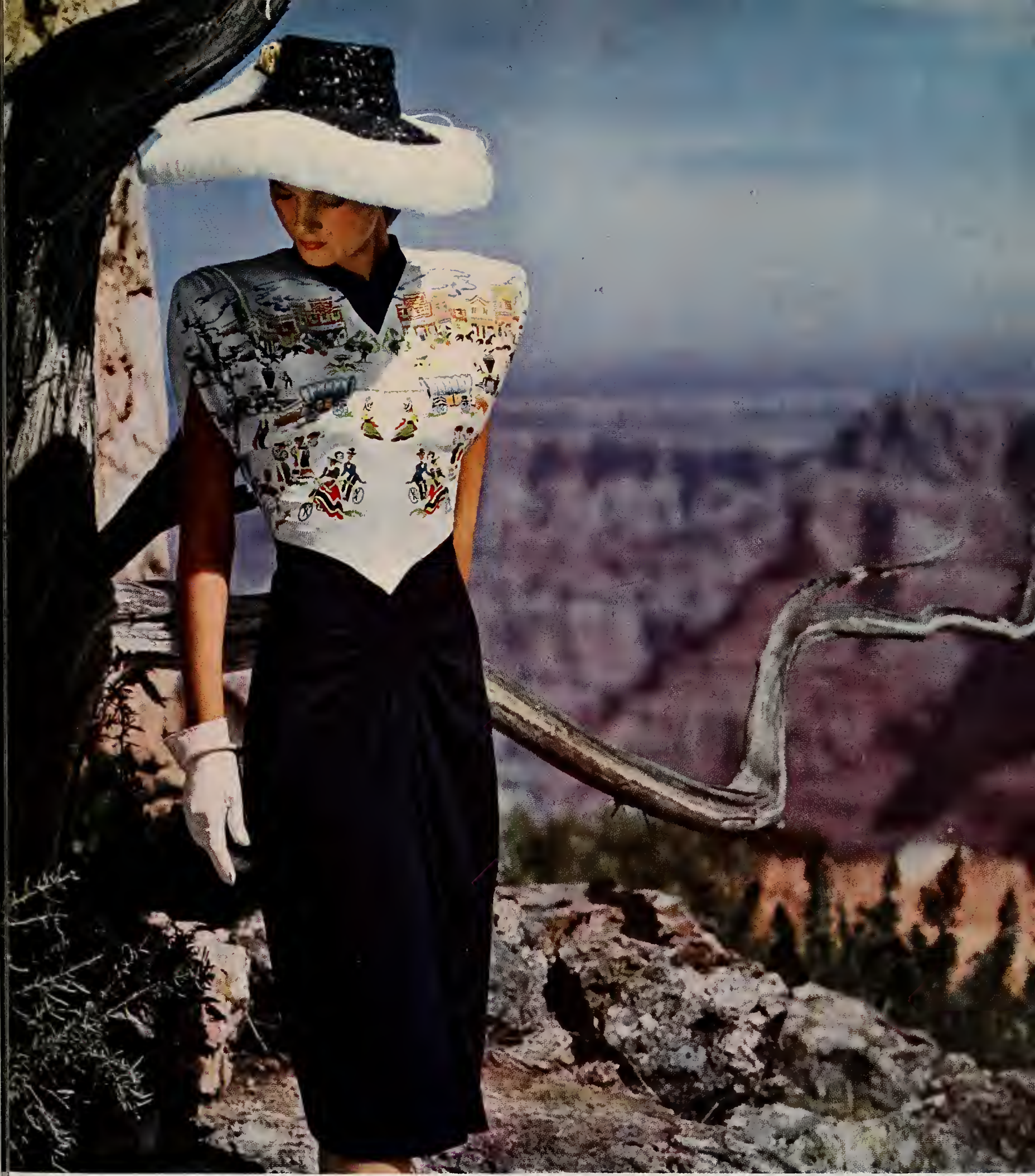


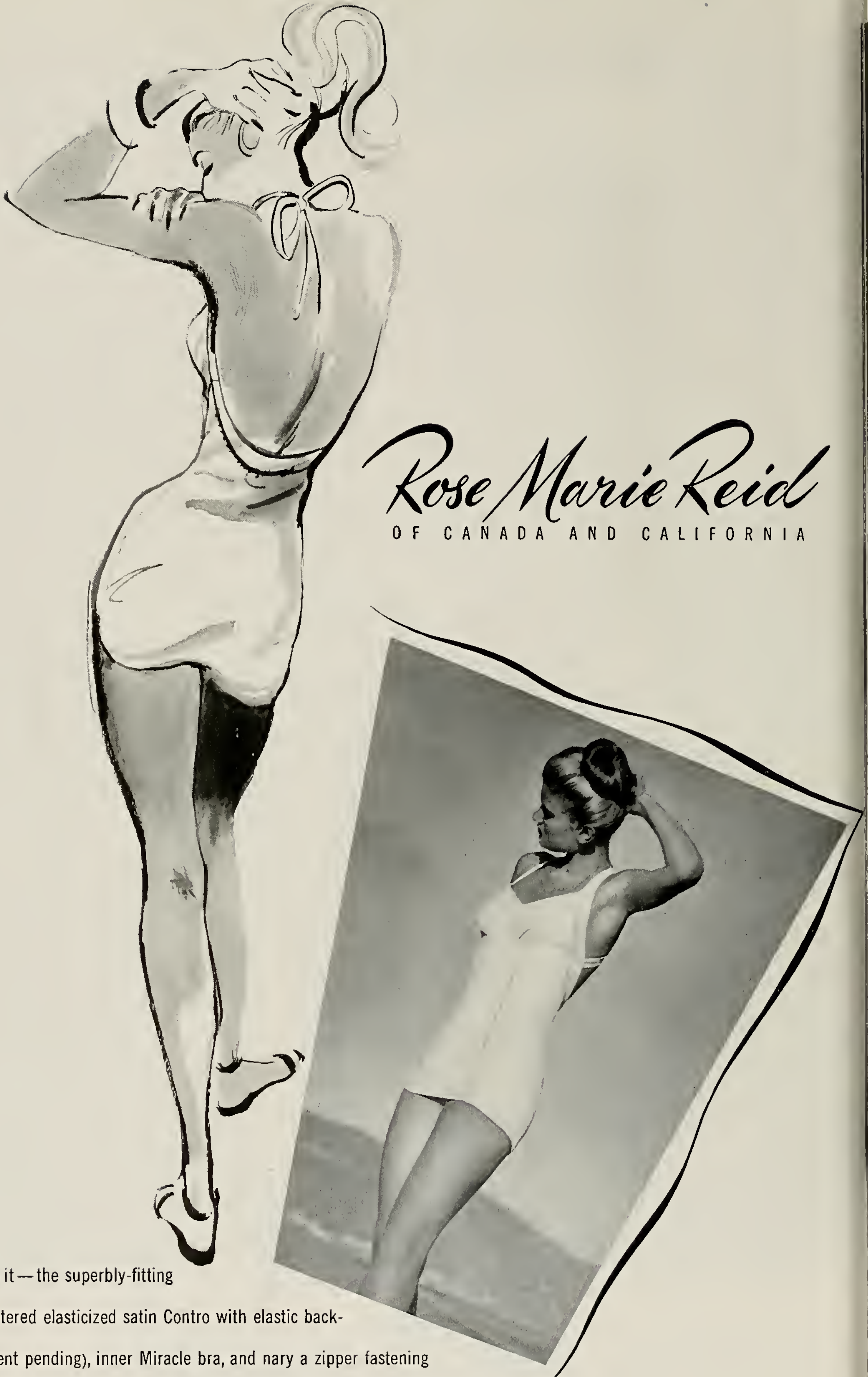
HAT BY CASPAR-DAVIS MAKE-UP BY DOROTHY GRAY

Travelin' the Santa Fe Trail in another Fashion Forecast by Dorothy O'Hara. Amusing California Authentics handscreened print, "Santa Fe Train Time," combines with a deftly draped skirt for daytime or datetime. On fine Enka rayon, woven by Stonecutter.

Arnold Constable, Fifth Avenue, New York; Chas. A. Stevens & Co., Chicago; H. Liebes, San Francisco

OROTHY O'HARA FASHION FORECAST, Inc., 725 E. Washington Blvd., Los Angeles

California Authentics
HAND PRINTS
FROM FABULOUS CALIFORNIA



Rose Marie Reid

OF CANADA AND CALIFORNIA

Aquatic is the word for it—the superbly-fitting swim suit in delustered elasticized satin Contro with elastic back-banding (patent pending), inner Miracle bra, and nary a zipper fastening to mar the beautiful back. At topflight stores in the U.S.A. and Canada.

1035 SANTEE STREET, LOS ANGELES 15, CALIFORNIA

"FABRIC OF
Bemberg
RAYON"

Portrait of Spring

*. . . interpreted with
consummate artistry
by Paramount Dress of
Onondaga's lovely Snokrepe,†
a Bemberg*rayon classic*

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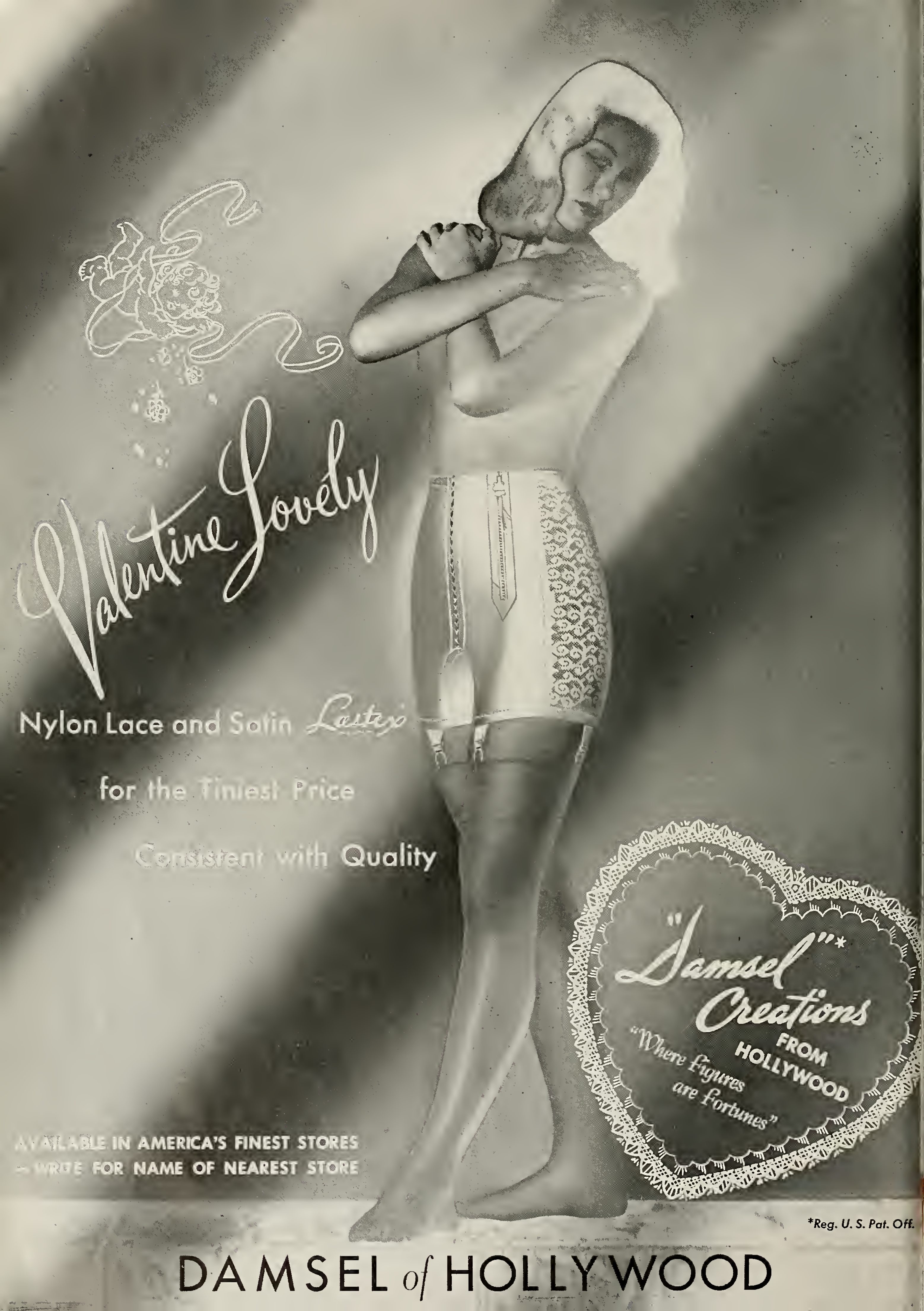
STERN-DEMARES



Valentine Lovely

Nylon Lace and Satin *Lastex*

for the Tiniest Price

Consistent with Quality

AVAILABLE IN AMERICA'S FINEST STORES
— WRITE FOR NAME OF NEAREST STORE

"Damsel" Creations*
FROM HOLLYWOOD

"Where figures are Fortunes"

**Reg. U. S. Pat. Off.*

DAMSEL *of* HOLLYWOOD

Elkskin BY COHAMA

Sleek, water-loving fabric specially
treated for action in the surf. Swashbuckling
design styled with bravado by
Mary Ann DeWeese, Brilliant Stylist for

Catalina

Cohama Fabrics—a division of
United Merchants and Manufacturers, Inc.

BUR-MIL QUALITY Reg. U.S. Pat. Off. RAYON FABRIC

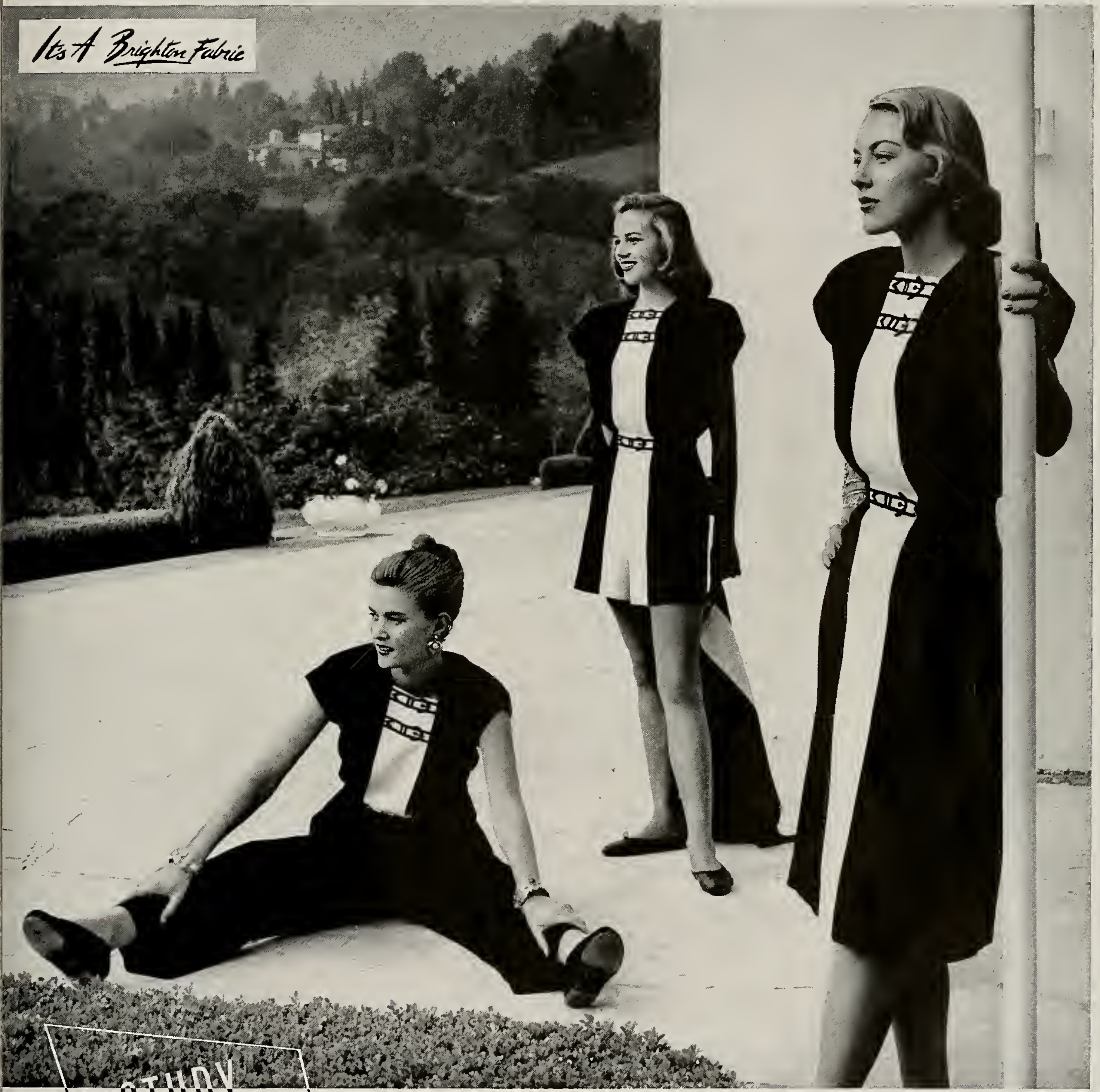
Younkers
OF IOWA
twixt Town & Country

Whether you're tiny or regal, a *Bramble Knit* by Hollywood Knitting Mills is the smartest, easiest, most happily wearable suit we know to bridge the gap twixt town and country. All wool, soft and grand to feel— processed not to sag, shrink, stretch or wrinkle. Sizes all the way from a tiny 12 to a stately 42! **$25.00**

JADE
FROSTED RASPBERRY
GREY—BLACK
NAVY

MAIL ORDERS TO CASUAL COLONY • YOUNKERS • DES MOINES 6, IOWA

Tabak of California



STUDY
in
CONTRASTS

Black on white . . . or white on black if you'd rather! Crisp linen-like fabric to wear now and on into summer. Dress, slack suit, playsuit with matching skirt from Tabak's collection of interchangeable casuals.

TABAK OF CALIFORNIA • 860 SO. LOS ANGELES STREET • LOS ANGELES 14, CALIFORNIA

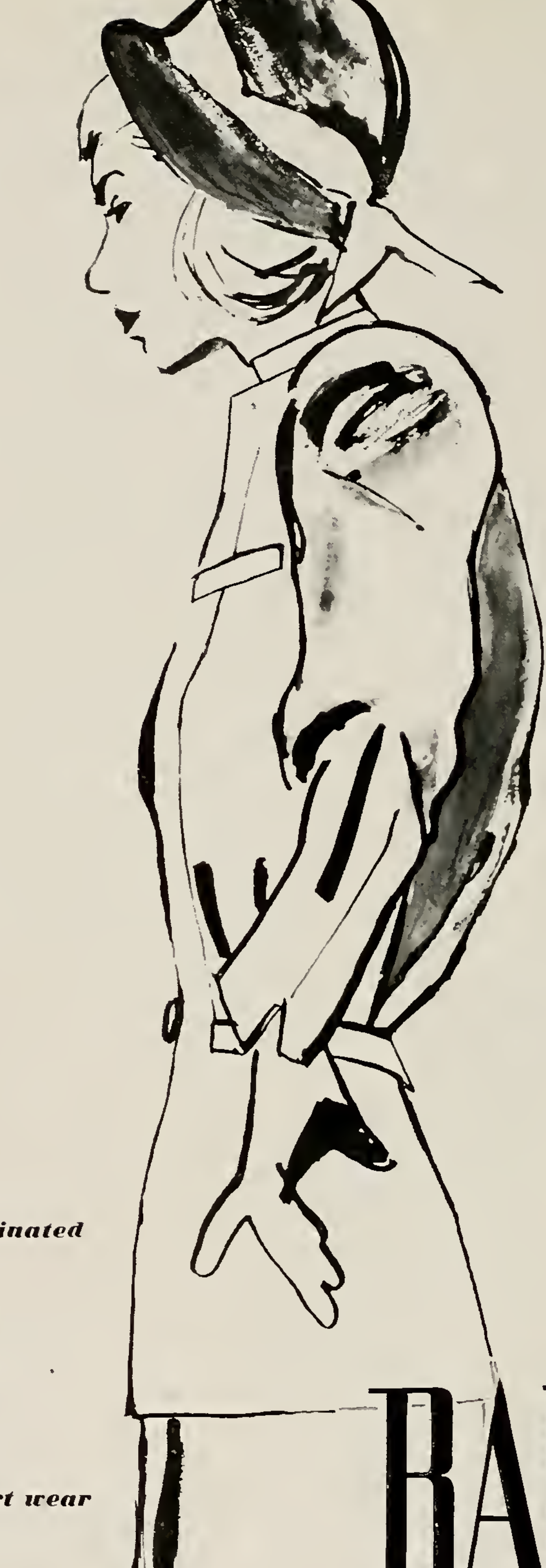
Lorelei

*Sun-beatable "players"
excitingly colored from
the sea and sky. Pat Premo's
"briefs" for beauty in
angles, stripes and spots . . .*

It's A Brighton Fabric

Pat Premo
OF CALIFORNIA

BLOUSES OF CELANESE CREPE TO MATCH COAT LININGS



wonderful idea

clothes you love

. . . interchangeable, coordinated

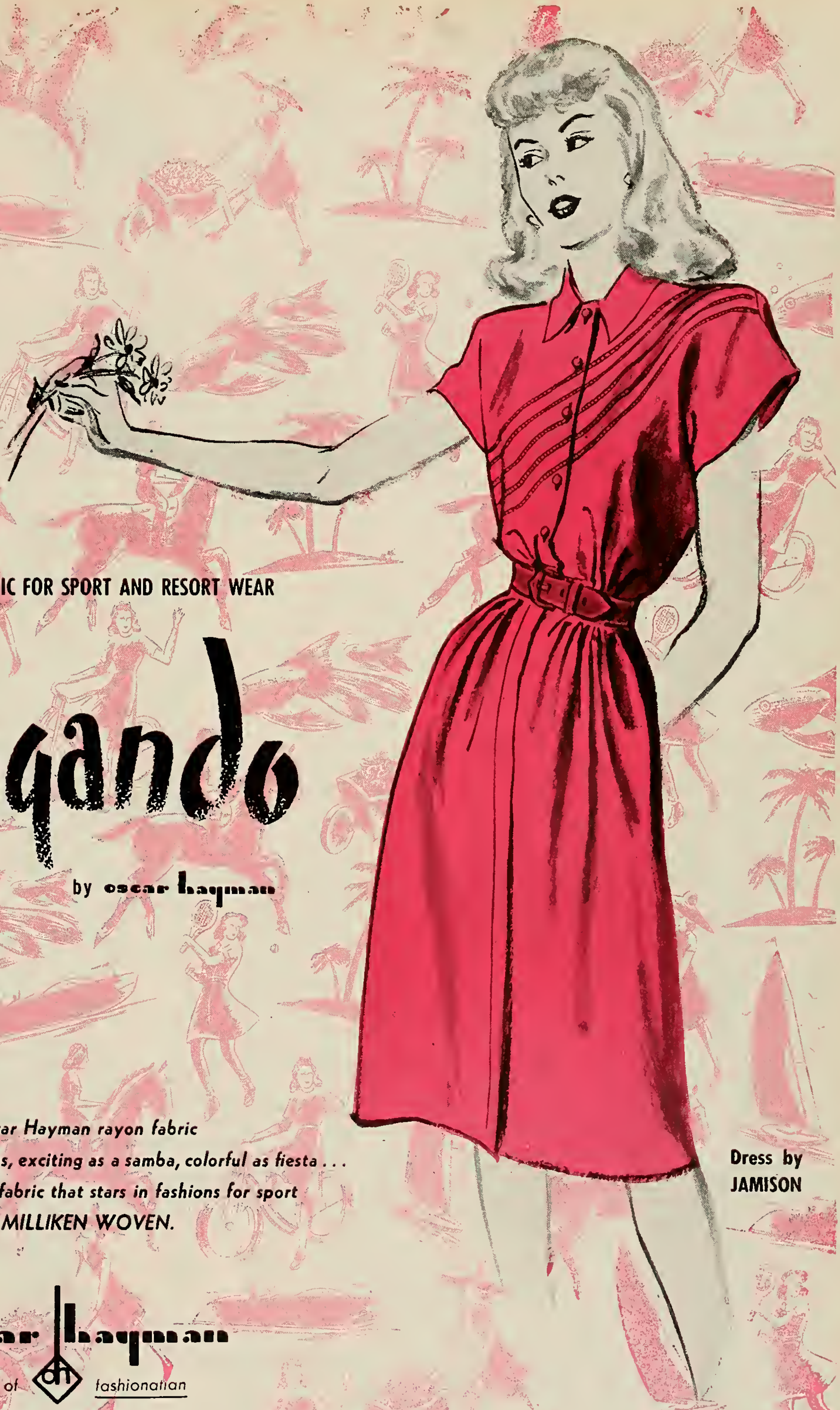
in mis-matchable shades,

seasonal for town or resort wear

BARNEY MAX

"BOTANY" BRAND
FABRIC
TAILORED IN
CALIFORNIA BY Barney Max

BARNEY MAX, 407 EAST PICO, LOS ANGELES, CALIFORNIA



Dress by
JAMISON

A PLAYTIME FABRIC FOR SPORT AND RESORT WEAR

Jugando

by oscar hayman

JUGANDO . . . An Oscar Hayman rayon fabric that's cool as the Sierras, exciting as a samba, colorful as fiesta . . . the sun-time, fun-time fabric that stars in fashions for sport or play. JUGANDO is MILLIKEN WOVEN.

oscar hayman
fabrics of fashionation
1400 BROADWAY, NEW YORK

THERE'S A TOUCH OF TOMORROW IN EVERY HAYMAN FABRIC OF TODAY

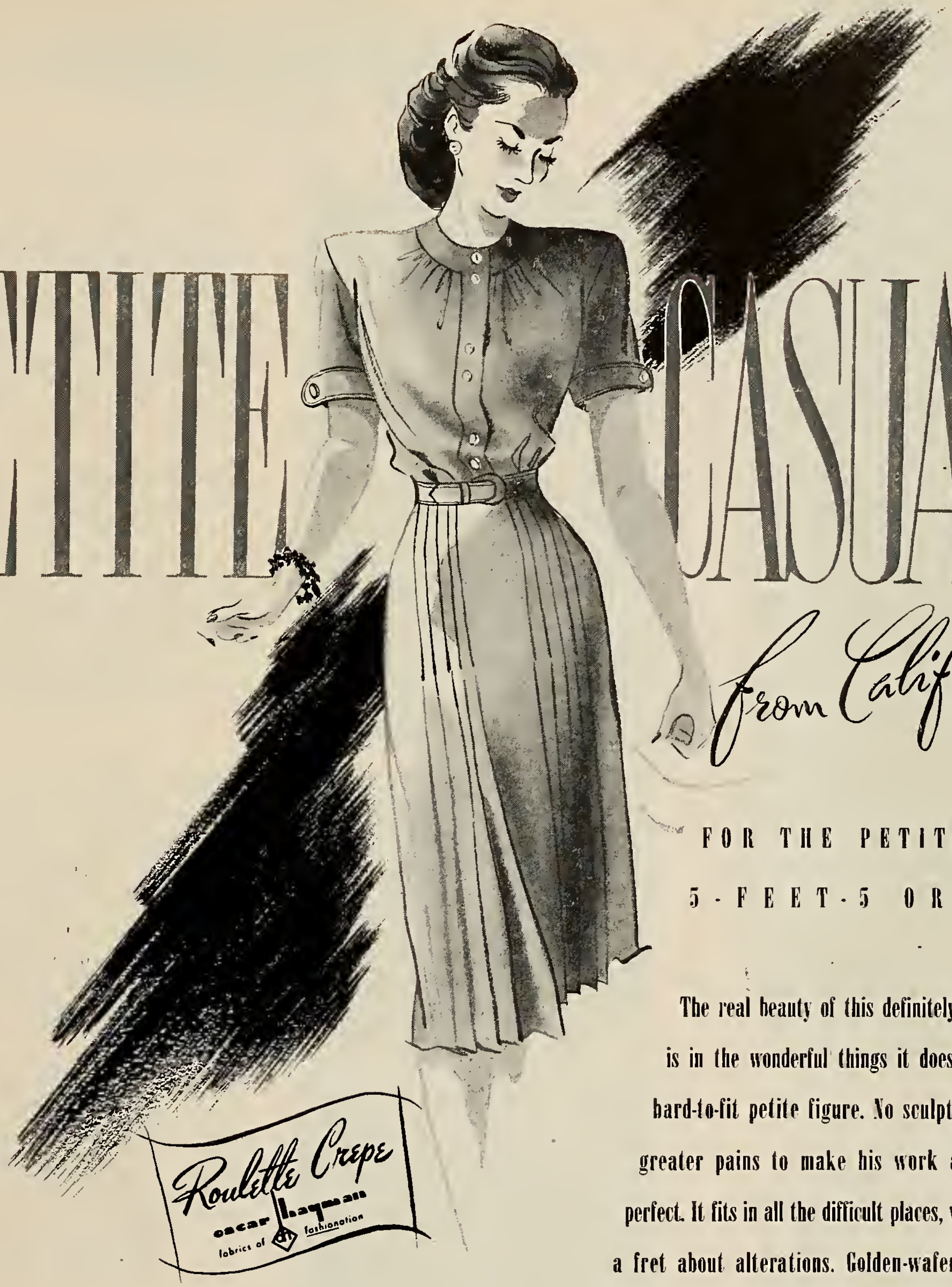
Sally Forth
FROCKS
MADE IN CALIFORNIA
oscar hayman
fabrics of fashionation

Calla Lily *Sally Forth* designs a dress like an inverted calla lily . . . beautifully slim . . . wonderfully flattering . . . in Sheer Crepe *Roulette*, an OSCAR HAYMAN fabric. Sizes 10 to 18 and 9 to 17 in aqua, mint green, coral sun (rose), grey, navy, and black.

RAAB-HARMELL • 719 South Los Angeles Street • Los Angeles 14, California

PETITE CASUALS

from California



FOR THE PETITE FIGURE

5-FEET-5 OR UNDER

The real beauty of this definitely photogenic dress is in the wonderful things it does for the usually hard-to-fit petite figure. No sculptor could take greater pains to make his work anatomically perfect. It fits in all the difficult places, with seldom a fret about alterations. Golden-wafer buttons heighten the interest from the charming rounded neckline to the smartly buckled belt. Impeccably tailored in one of the choicest of fluid fabrics—Roulette Crepe, an Oscar Hayman fabric.

Sizes 10 to 20 . . . . . about $18.00

PETITE CASUALS are sold only in the foremost fashion stores and specialty shops of America. For name of store nearest you, write to:

MITCHELL AND HOFFMAN
208 WEST EIGHTH STREET
LOS ANGELES 14, CALIFORNIA

"SOMETHING WONDERFUL HAPPENS WHEN YOU WEAR CLOTHES FROM CALIFORNIA"

Caltex

California Fashions in
*"BOTANY" Brand Fabrics

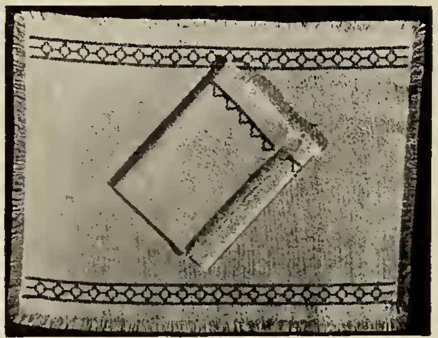
Caltex bestows its superb tailoring on Botany's all worsted Marchan gabardine in a whole, congenial family of coordinates. Pictured...slim, long slacks that stem from a flattering waistband. They have interchangeable counterparts in shorts, short slacks, a casual jacket and skirt. Get them in dark or sunny pastels and wear them all with the Hess-Goldsmith "Seagarden" printed shirt blouse.

The slacks, $22.95. The shirt blouse, $11.95.

CARSON PIRIE SCOTT & Co..
Chicago

shopping

CHERUB PINAFORE . . . a lovable. ruffly, baby girl dress . . . so very special for children from one to seven years old. Made of eyelet batiste in delicate colors with cherubs appliqued in contrast . . . and a big bow in the back. Just the gift for the little girl who should "have everything." Priced at $17.95, including tax and postage. (Indicate color and size.) Binnie Barnes' Tot-Of-The-Town. 13503 Ventura Blvd., Sherman Oaks, Calif.



GRACIOUS GIVING . . . a luncheon set for important hostessing. Finely woven cotton in soft tones of green, yellow, blue, peach, mauve or white. Contrasting design hand-embroidered in "old world" charming Swedish darning . . . all edges are hand-fringed. The set of four place mats and four napkins, $13.95, postpaid. Specify color desired (better mention 2nd choice, too). From Handskills, 8118 W. Third Street, Los Angeles.

CLOCKWISE . . . a cuckoo clock pin with cuckoo bird and a little pendulum and weights that swing as you walk. It's a Coro piece in antiqued gold, jeweled with glittering simulated emeralds, turquoise, diamonds and topaz. An extra strong double clip holds it safely to jacket lapel or blouse. Price, $7.20, tax and postage paid. Daniels of Beverly Hills, 451 N. Beverly Drive, Beverly Hills, Calif.

BUCKLE-TWO . . . a black beauty of a sport belt in top grain cowhide with two gleaming silver buckles, one for tightening to the east, one to westward. For contrast from its all-over black are tiny white stitches all around the top and bottom edges. About $5 at J. L. Hudson, Detroit; The Emporium, San Francisco; Bullock's, Los Angeles, and other fine stores. From Nelson Power, 728 S. Hill, Los Angeles.

RENO RING . . . the broken wedding band for the gay, or not so gay. A novelty ring . . . not to be taken too seriously. Inscribed with the all-revealing word "FINIS." In gold or silver for women or men. It's new and it's a smart way to face facts . . . wear one on your little finger. At better stores throughout the country. Created by Bing Richey exclusively for Biltmore Accessories, 846 S. Broadway, Los Angeles.

roundup

CARRY KIT . . . holds quite a bit of overnight things of his or hers . . . like shave sets, toiletries, cosmetics and such. "Smooth traveler" you'll be if you have one. Caramel brown and beige is the color combination . . . embossed leather . . . water repellent lining. The extra heavy zipper and hand-grip will please the globe trotter if you give him one! Exactly $10, including tax and mailing. Hollywood Saddlery, Ltd., 6309 Sunset Blvd., Hollywood, Calif.

BELINDA PINK EARS . . . the bunny who writes letters to children. An Easter or birthday gift to delight youngsters from two to ten years old . . . a letter a week and a toy surprise! Put your little friends' names on Belinda's list and a gift card listing sender's name goes with first letter. Eight letters, $1.95; sixteen letters, $3.75. Send order and check to Tiny-Tot Gifts, Dept. 2, 1834 W. 11th Place, Los Angeles.

SPEC CASE . . . made of lustrous Plasti-Glo . . . in brown, black or gay shades of green, blue or red . . . edged with shiny brass studs. Fits snugly in your purse . . . a perfect complement for her harlequin-style or jeweled frames. 100% wool-felt lining protects glasses. About $1.95. For the name of the store nearest you, write Phil Sockett Mfg. Co., 1240 S. Main, Los Angeles. Firm established in 1925.

CALIFORNIA DINNERWARE . . . Santa Anita Pottery . . . for interesting table settings. This complete service includes 20 pieces—four each of large dinner plates, bread and butters, cups, saucers, fruit dishes. Luscious California pastel colors equally assorted in set . . . powder blue, turquoise, desert sand, buttercup yellow. Just $8.95. Mail order and check to Walker's Department Store, San Diego, Calif. If you live east of the Mississippi, please add $1 for delivery.

IDEAL GIFT . . . Infanseat . . . a wonderfully handy and safe way to take baby any place . . . designed by a prominent pediatrician with particular thought to proper support from one month on . . . perfect for motoring, trains, planes and at home . . . simply fastens to all types of furniture. At Younkers in Des Moines, or order direct from Infanseat Co., Des Moines, Iowa. Complete with cushioned pad, $6.50, postage paid.

Caltex

California Fashions in
*"Botany" Brand Fabrics

Shining example of CALTEX'S distinguished tailoring...our new Caltex Coordinates, in Botany's Marchan all worsted gabardine. Besides the pleated shorts pictured, the group includes slacks, short slacks and a casual suit...all interchangeable, all with a new waistband that's stitched to stay put and stay pretty. Their dark and sunny pastels are linked to the hues of Hess-Goldsmith's "Seagarden" printed shirt blouse.

The shorts, $12.95. The shirt blouse, $11.95.

CARSON PIRIE SCOTT & Co.
Chicago

"A GAL IN CALICO"

Here's the hit dress to go with Capitol Record's hit tune, "A Gal In Calico". It's as bright as Johnny Mercer's singing with the Pied Pipers and Paul Weston's orchestra; the gay Bates plaid is pure fun! A Helen Reed design, teen sizes 10-16. Write for nearest store.

Styled by Barbara Jane Made in California

Capitol Records

Bates Fabrics

BARBARA JANE

860 S. LOS ANGELES ST., L. A. 14, CALIF.

shopping roundup

PEASANT PRETTY . . . a dream of a blouse in multi-filament crepe. Round, deep collar trimmed with rows and rows of fine French val lace. Bare shoulders for flirtatious fancy, or draw the string at the neck if the occasion calls for being sedate. Sizes 32-38, white only. Custom-styled by King for Daniels. Priced at $16.50, including tax and postage. Daniels of Beverly Hills, 451 N. Beverly Drive, Beverly Hills, Calif.

JEN-ETTE ORIGINALS . . . shoulder pads that give excellent lines and dressy dash to your set-in sleeves. Covered with black, white or nude taffeta. A specially tailored flap holds the pad in shape for ever and a day. Priced about $2 the pair at B. Altman, New York; Carson Pirie Scott, Chicago; J. L. Hudson, Detroit; May Co., Los Angeles, and other fine stores. From Jen-ette, 714 S. Los Angeles Street, Los Angeles.

VIRGINIA WEIRICK

SMOKER-SMOOTHIE . . . a spring-top case of glossy plastic for your cigarettes: holds them snug, keeps them fresh, and keeps tobacco dust out of your purse or pockets. Colors are ruby, tortoise, amber or patent-shiny black. Monogram or full name imprinted in gold lettering. Price, just a dollar in the mail to Weirick, 504 N. Verdugo Road, Glendale, Calif. Send initials or name with order and dollar, natch.

EASTER LOVELY . . . Francisco Gonzales, the candlemaker in Old Los Angeles, delights in special orders, and his prices range from 5c to $25. Any shape and size, matches colors exactly, choice of 19 different scents. His suggestion for Easter is this hand-woven basket holding eight different scented candles (each one burns fifteen hours!) and a hand-painted Mexican pottery candle cup. Just $2.98, plus 38c for postage please, from Gonzales at 13 Olvera Street, Los Angeles.

MARDI-GRAS PAK . . . the tops in gifts to personalize . . . five dozen brilliant bookmatches, 50 gay cocktail napkins, 25 coasters and 75 white, ribbon-tied luncheon napkins in a transparent gift box. Monogrammed, $6.50; plain, $4.75. At leading stores, including Rich's, Inc., Atlanta, Georgia; The J. K. Gill Co., Portland, Oregon; City of Paris, San Francisco; Bullock's-Wilshire, Los Angeles. Created by Monogram Company of California, 1244 Larkin St., San Francisco.

GOING PLACES AND EATING OUT

GOING PLACES AND EATING OUT

THE CALIFORNIAN presents for your convenience a current directory of the finest restaurants in Southern California, cultural events of interest and activities that make living in California or a visit to our state the most enjoyable for you and your family. Fine foods of many kinds are available, and whenever possible specialties of the house are listed, names of the maitres d'hotel and days the establishments are open. Have a good time!

THE RESTAURANTS

AMBASSADOR—3400 Wilshire Blvd., Los Angeles. World-famous Cocoanut Grove open every night except Monday. Saturday afternoon tea dancing. Freddy Martin's Orchestra. Dinners from $3.25. Cover $1, Saturday $1.50. Rouben. Also French Room from noon till nine and Coffee Shop from 7 a.m. to midnight. Popular prices.

ARMSTRONG SCHROEDER—9765 Wilshire Blvd., Beverly Hills. Good family-type cuisine. Reasonable prices, with Pete Schroeder to greet you.

BAR OF MUSIC—7351 Beverly Blvd., Los Angeles. Excellent double-piano on a stage back of the bar. Food. Good small band. Two-dollar minimum on Saturday and Sunday.

DON THE BEACHCOMBER—1727 North McCadden Place, Hollywood. *Fried Shrimp, Rumaki, Barbecued Spareribs, Mandarin Duck, Chicken Almond and known as originator of the Zombie.* Dinners from $3. Usually crowded, but good tourist spot.

BEVERLY HILLS HOTEL—9641 Sunset Blvd., Beverly Hills. Palm Room open Thursday, Friday and Saturday nights with dancing. Thursday buffet, $3.75. Dinner a la carte from $1.75. Good food and you might see a movie star.

BEVERLY - WILSHIRE HOTEL — 9415 Wilshire Blvd., Beverly Hills. Tasty food in Copa d'Oro and Terrace Room, with medium prices.

BILTMORE BOWL—515 South Olive St., Los Angeles. Best place downtown for good food and good music, with Russ Morgan playing. Two-dollar dinners, nominal cover charge and two floor shows. Nice for tourists. Closed Monday.

BOB DALTON'S—1056 South La Cienega Blvd., Los Angeles. On famous "Restaurant Row," with steaks the specialty. Reasonable prices. Closed Monday.

BROWN DERBY—Four of 'em! 9537 Wilshire Blvd., Beverly Hills, where you may see celebrities; 1628 North Vine Street, Hollywood, where you can catch many an autograph at lunch; 3377 Wilshire Blvd., Los Angeles, where you can dine in "The Hat" with tourists; and 4500 Los Feliz Blvd., Los Angeles, where you can eat in your car. Food varies from good to excellent. Prices medium to high.

BIT O' SWEDEN—9051 Sunset Blvd., Los Angeles. On the famous "Strip." Good food, reasonable prices, sometimes smorgasbord. Fine for tourists.

BUBLICHKI—8846 Sunset Blvd., Los Angeles. A bit of Russia on the Strip. *Cutlet a la Kieff, Filet Mignon a la Stroganoff, Caucasian Shashlik, Russian Blini.* Dinners from $3. Host, Wally; hostess, Jasmina. Good music and romantical. Closed Tuesday.

CAROLINA PINES—7315 Melrose Ave., Los Angeles. Good family-type cuisine and very easy on the pocketbook. *Prime Ribs of Beef, Fried Chicken, Roast Turkey, Baked Ham.* Conventional. 11:45 to 8 p.m. Harriette Miller.

CASA LA GOLONDRINA—35 Olvera St., Los Angeles, "the first brick house in the city." Historic Mexican cafe. *Arroz con Pollo, Enchiladas, Tacos.* Dinners from $2. Alfredo. Closed Sunday.

CHAROUCHKA—8524 Sunset Blvd., Los Angeles. Another bite of Russia on the Strip. Mamma and Papa, "your hosts," excel with atmosphere, food and soothing music. You'll meet Tommy, too. Closed Monday, and prices fairly high.

CHASEN'S—9339 Beverly Blvd., Beverly Hills. *One of the best in the West.* Excellent cuisine and plenty of celebrities. *Expensive.* Closed Monday.

CIRO'S—8344 Sunset Blvd., Los Angeles. On the Strip and luxurious, with name bands for dancing. Expensive. Celebrities, sometimes.

COCK 'N' BULL——9170 Sunset Blvd., Los Angeles. Fine English food served in chafing dishes on a Hunt Breakfast table. *Cornish Pastry, Shepherd's Pie, India Curry, Steak and Kidney Pudding.* Lunch, $1.50; dinner, $3. Alma Lloyd. Open from noon, 5:30 on Sunday. Good for the discriminating.

CRICKET ON THE HEARTH—806 North La Cienega Blvd., Los Angeles. New, attractive and excellent English food. Blintzes, too! *Old English Bubble and Squeak, Hungarian Beef Paprikash.* A la carte, reasonable. Go.

THE GABLES—8462 W. Third St., Los Angeles. *Vienna Schnitzel, Chicken Curry, Steaks.* Dinners from $1.75. Henry E. Smith. Open 4 p.m. till midnight every day except Monday.

GOURMET—6530 Sunset Blvd., Los Angeles. *Broiled Steaks, Roast Turkey, Deep Dish Apple Pie.* Dinners from $1. Frederick Werder. Lunch, 11:30-2:30; dinner, 5-8. Closed Monday.

HAR-OMAR—1605 North Ivar, Hollywood. Syrian-Armenian cuisine. A step off Hollywood Boulevard for *Shishkebab, Kazartma, Armenian Pizza, Paklava.* Harout. Open every day.

HENRI'S—9236 Sunset Blvd., Los Angeles. Excellent French food served in the grand manner. A la carte and expensive, but for the discriminating.

HOUSE OF MURPHY—La Cienega "Restaurant Row" at Fourth Street, Los Angeles. *Madame Begue's Chicken Creole; Hamburger and Onion Rings, Million Dollar Hash.* Your host, Bob Murphy. *Wonderful Salads, Beautiful Steaks.* A la carte, medium prices Open every day.

KNOTT'S BERRY FARM—Buena Park. An hour's drive from Los Angeles, but a tourist's dream as reported in Reader's Digest. *Good chicken and ham and hot biscuits.* Reasonable prices. Gift shop.

LA RUE—8633 Sunset Blvd., Los Angeles, on the Strip. Tops in food and decor. *Crepes Louise, Crepes a la Reine, Lasagne Pasticciate, Beef Bourguignonne.* From noon till 3 for lunch except Sunday. From 6 to 11 p.m. for dinner. Closed Monday. Felix Cigolini. A la carte entrees from $2.25.

LITTLE GYPSY—8917 Sunset Blvd., Los Angeles. Hungarian food. *Kolozsvari Stuffed Cabbage, Szegediner Paprika Chicken.* Dinners from $2. Leno.

LAWRY'S PRIME RIB—150 North La Cienega Blvd., Beverly Hills. Continental service of roast beef. Wonderful for tourists, and prices are reasonable.

LINDY'S—3656 Wilshire Blvd., Los Angeles. A good place to eat, with steaks a feature. Closed Monday.

LUCEY'S—5444 Melrose Avenue, Hollywood. Good food, medium prices and across the street from Paramount Studio. Movie stars abound at lunch.

MARQUIS—On the Strip in Hollywood. *Spaghetti Marinara, Veal Picata Marquis.* Paul. From 5 to 9 for dinner. Medium to high prices. Good food.

MIKE LYMAN'S OR AL LEVY'S—When you're downtown in Los Angeles. Good food, same management. Reasonable.

MOCAMBO—8588 Sunset Blvd., Los Angeles. One of the Strip's spots for movie stars. Colorful, crowded and expensive.

PEGGY CLEARY'S—"Talk of the Town" Restaurant at 1904 So. Robertson Blvd., Los Angeles. New and attractive. *Scallopini Piccate, Stuffed Squab. Breast of Guinea Hen.* A la carte and prices fairly high, but the food's delicious. Closed Tuesday.

PERINO'S—3027 Wilshire Blvd., Los Angeles. In

(Continued on page 25)

Let's be practical!

Your newest gown is stunning...the accessories, exquisite. But how about your teeth? Are they dull and filmy, or have you already used your Dent-Aid?

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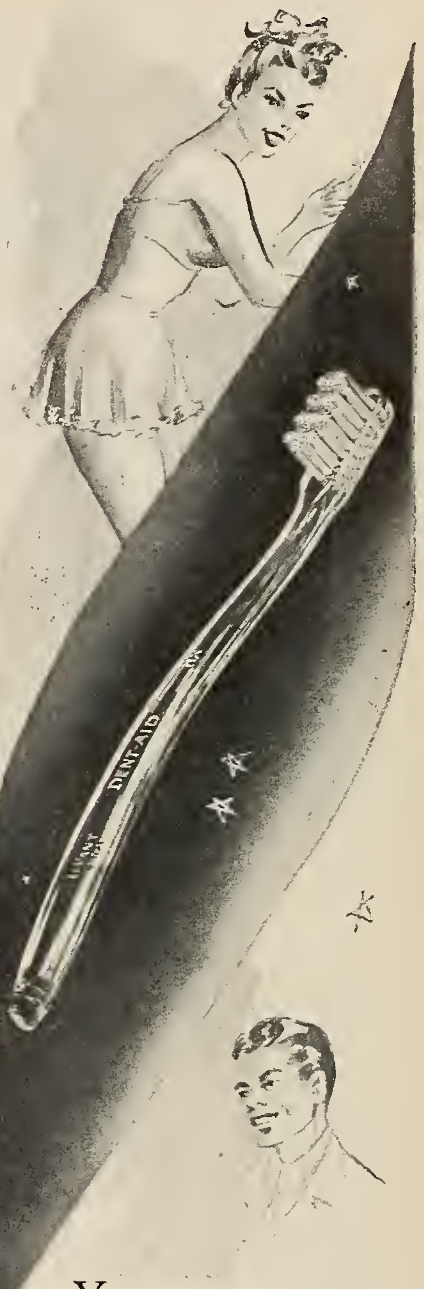

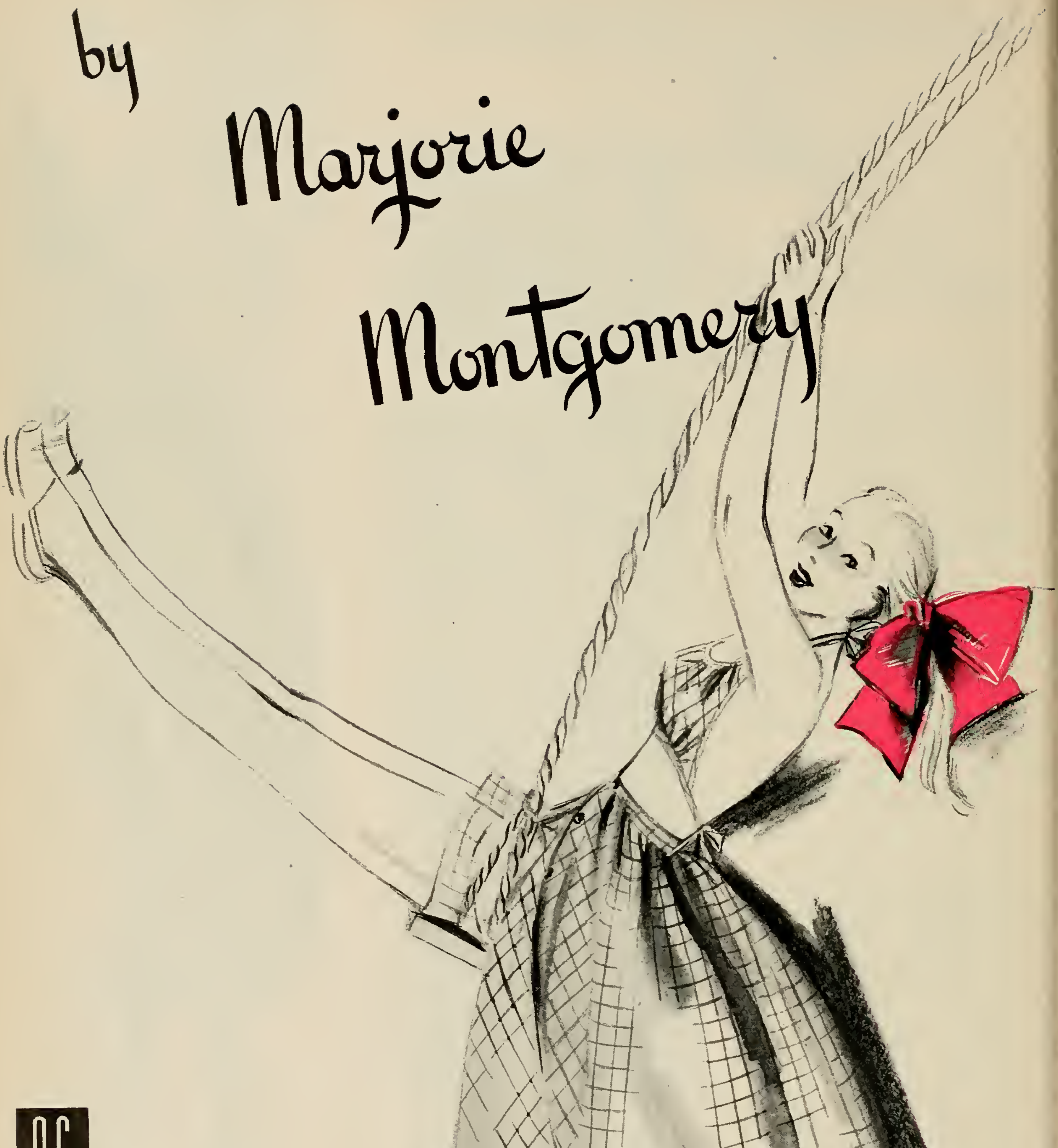
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GOING PLACES AND EATING OUT

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GOING PLACES AND EATING OUT

(Continued from page 23)

the heart of the smart shopping area. Excellent food. A favorite luncheon rendezvous for society.

PICCADILLY—848 No. La Cienega Blvd., Los Angeles. Fairly new, but very good, with Ernest Vignati as your host. Steaks.

PIERRE'S—2295 Huntington Drive, San Marino. On your way to Santa Anita. A good crepes suzette and pleasant atmosphere. Charcoal-broiled filet mignon, too. Pierre. From noon till 9.

PIG'N WHISTLE — In Los Angeles, Hollywood, Pasadena and San Francisco. Also operate Melody Lane Cafes and the Chi Chi Restaurants in Long Beach, San Diego, Riverside and Palm Springs. Family fare at reasonable prices.

PLAYERS—8225 Sunset Blvd., Los Angeles. Good for tourists and you might see a movie star. Expensive.

RICHLOR'S—134 No. La Cienega Blvd., Los Angeles. *Planked Hamburgers and Fried Shrimp.* Walter Frank. Five till 10:30 p.m. Prices reasonable. Good for tourists.

ROMANOFF'S—326 No. Rodeo Drive, Beverly Hills. Prince Mike caters to movie stars, writers and producers. Expensive.

SARNEZ—170 No. La Cienega Blvd., Beverly Hills. Lew Sailee and Harry Ringland have an attractive place, with good food and good music, reasonably priced.

SOMERSET HOUSE—On Restaurant Row in Beverly Hills. Fine steaks, a la carte dinners, nice atmosphere and expensive.

SPORTSMAN'S LODGE — 12833 Ventura Blvd., North Hollywood. An epicurean delight in San Fernando Valley. *Broiled Lobster, Chicken Saute a Sec, Charcoal-broiled Steaks* in a gorgeous setting. *One of the finest restaurants in California.* Jack Spiros. From 5:30 p.m. Closed Monday.

SUNSET HOUSE—5539 Sunset Blvd., Los Angeles. *Steaks, Seafood, Salad Bowl.* Dinners from $1.50. S. F. Brown. Every day from five.

TAIL O' THE COCK—477 So. La Cienega Blvd., Los Angeles, on Restaurant Row. Mac McHenry provides *excellent food,* good companions and a pleasing atmosphere. *Hamburger Diable and Fried Shrimp are specialties.* You'll want to go again and again, and it's reasonably priced.

TOWN HOUSE—2965 Wilshire Blvd., Los Angeles, overlooking Lafayette Park. Three smart cafes to serve you . . . Garden Room, Cape Cod Grill and the Zebra Room. No cover or minimum for dancing in Zebra and Garden Rooms. Excellent food and a good spot for the tourist.

VAGABOND HOUSE—2505 Wilshire Blvd., in the heart of smart Los Angeles. New and with the Don Blanding touch. *Curries their specialty.* Dinners from 4 on. George. Prices medium. Open every day.

VILLA NOVA—9015 Sunset Blvd., Los Angeles. A charming old world atmosphere on the Strip. Good Italian food and good service.

THE THEATRE

PLAYS

BILTMORE—"The Story of Mary Surratt," starring Dorothy Gish and Kent Smith, ends Feb. 8. Every night at 8:30; matinees Wednesday, Saturday at 2:30.

PASADENA COMMUNITY PLAYHOUSE—"Ten Little Indians," by Agatha Christie, ends Feb. 2; "The Late George Apley" runs Feb. 5 to 16; and World Premiere of Tennessee Williams' "Stairs to the Roof" billed from Feb. 19 to Mar. 2.

LAS PALMAS THEATRE OF ACTORS' LAB—Four one-act plays titled "An Evening at the Lab," three by Tennessee Williams, one by Sean O'Casey. Vincent Price as star. Indefinite run into February. 1642 No. Las Palmas, Hollywood.

MISSION PLAY—Until Feb. 26. First performance in 17 years of this famous pageant of early Cali-

(Continued on next page)

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GOING PLACES AND EATING OUT

GOING PLACES
AND EATING OUT

GOING PLACES AND EATING OUT

(Continued from page 25)

fornia written by the late John Steven McGroarty, presented in newly decorated Mission Playhouse in San Gabriel.

MUSICALS

THEATRE MART—Continually playing "The Drunkard" every night at 8. Famous old-time melodrama with beer and pretzels. Wonderful tourist entertainment and good for the entire family.

EL CAPITAN—Ken Murray's "Blackouts of 1947," starring Marie Wilson and Keo, every night at 8:30, with plenty of matinees. Variety entertainment that will please. Good for tourists.

EL PATIO—Gilbert & Sullivan in high gear, with "Pinafore" closing Feb. 2, "The Pirates of Penzance" billed for Feb. 4-9, "The Gondoliers" from Feb. 11-19, and "Patience" from Feb. 18-23, nightly at 8.

EARL CARROLL'S THEATRE RESTAURANT—In Hollywood for the tourist. "The Vanities" in a new show, each night with two different performances at 9:15 and midnight. Girls. Girls. Three-thirty with dinner, $1.65 without.

VARIETY

TURNABOUT THEATRE—The Yale Puppeteers and Elsa Lanchester open a new show on Feb. 4. Good entertainment you'll want to enjoy.

BALLET

ORIGINAL BALLET RUSSE—At the Philharmonic, giving 12 performances from Feb. 7 to 19. Nightly at 8.

CONCERT

GREGOR PIATIGORSKY—Cellist in concert at the Philharmonic Feb. 4 at 8.

JAN PEERCE—Opera star in concert at Philharmonic Feb. 5 at 8.

RICHARD CASADESUS—In piano concert at Philharmonic Feb. 19 at 9.

JANSSEN SYMPHONY ORCHESTRA—In concert Feb. 26 at Wilshire-Ebell Theatre at 8.

OPERA

SAN CARLOS OPERA COMPANY—Opening Feb. 26 at Philharmonic with "La Boheme," followed by "Rigoletto" on Feb. 27, "Cavalerra Rusticana" and "Pagliacci" Feb. 28, with "Madame Butterfly" and "Carmen" on March 1. Nightly at 8.

SPORTS

ICE HOCKEY—At Pan Pacific Auditorium, 8 p.m. Feb. 1, Hollywood vs San Diego; Feb. 5, Los Angeles vs Hollywood; Feb. 7, Los Angeles vs San Francisco; Feb. 8, Los Angeles vs Oakland; Feb. 12, Hollywood vs Los Angeles; Feb. 14, Los Angeles vs Fresno; Feb. 15, Los Angeles vs Hollywood; Feb. 19, Hollywood vs New Westminster; Feb. 22, Hollywood vs San Diego; Feb. 26, Los Angeles vs Fresno; Feb. 28, Hollywood vs Fresno.

TENNIS—La Jolla Beach and Tennis Club Tournament, including Davis Cup stars. Men's and women's singles, doubles and mixed doubles. See papers for date.

COLLEGE BASKETBALL — UCLA: Carroll Shamrocks Feb. 7 at 8 in University gym. Twentieth Century-Fox Feb. 8 in University gym. University of California Feb. 14-15 in University gym. USC Feb. 28 in Shrine Auditorium. USC Mar. 1 in University gym.

USC: Carroll Shamrocks Feb. 1 at 8 in Long Beach Municipal Auditorium. Stanford Feb. 7-8 in Shrine Auditorium. University of California Feb. 21-22 in Shrine Auditorium. UCLA Feb. 28 in Shrine Auditorium and Mar. 1 in UCLA gym.

PRO BASKETBALL—At Pan Pacific Auditorium: Feb. 2, Los Angeles-Oakland; Feb. 6, Los Angeles-Pocatello; Feb. 9, Hollywood-Pocatello; Feb. 12, Los

OING PLACES AND EATING OUT

ngeles-Phillips Oilers; Feb. 16, Los Angeles-Hollywood; Feb. 23, Hollywood-Phillips Oilers.

IORSE RACING — At Santa Anita: Tuesdays hrough Saturdays at 1 p.m. Feb. 8, San Antonio Handicap, $50,000 added, for 3-year-olds and up. 'eb. 22, Santa Marguerita Handicap, $50,000 added, or 3-year-olds and up, fillies and mares. Mar. 1, anta Anita Handicap . . . classic of the year . . . 100,000 added, for 3-year-olds and up. The big ace!

BASEBALL—Spring training of Chicago Cubs begins on or about Feb. 20 at Santa Catalina Island. Daily steamer and airplane service.

BOWLING—Beginning of American Bowling Congress in Los Angeles. See papers for alleys and vents.

BOXING—Every Friday night at 8:30 at Hollywood Legion Stadium; every Tuesday night at 8:30 at downtown Olympic Auditorium.

RASSLING—Every Monday night at Hollywood Legion Stadium; every Wednesday night at downtown Olympic Auditorium.

POLO—Regular match games every Sunday at 2 at Riviera Country Club Polo Field, off Sunset Blvd. on the way to the beach.

OF SPECIAL INTEREST

CHERRY BLOSSOMS—Hundreds of acres of blooming orchards cover the San Gorgonio Pass area in the vicinity of Beaumont and Banning on your way o Palm Springs.

HUNTINGTON GARDENS—Some part of the extensive 30-acre cactus and flower gardens of the Huntington Library and Art Gallery in Pasadena will be in bloom at all times. Among the most beautiful are roses, fruit trees, magnolias, erythrinas.

ALMOND BLOSSOMS—During the first three weeks of this month more than 1000 acres of almond trees will be in bloom near Banning, with a snow-capped mountain background. You'll smell 'em for miles around.

WILD LUPINE—Expected to be in full bloom in the Palos Verdes hills near San Pedro. Get wild flower details from Community Visitors Bureau, 517 W. Sixth St., Los Angeles.

CAMELLIA SHOW—Sponsored by the Glendale Camellia Society Feb. 15-16 in the Glendale Civic Auditorium. A must to see.

FAIR AND DATE FESTIVAL—Riverside County Fair and Date Festival, featuring displays of dates, citrus and other agricultural products, at Indio beginning about Feb. 20.

KITE DERBY—First annual, sponsored by Youth Department of Moose Club, in City of Glendale. 1000 contestants. Late in February.

CHINESE NEW YEAR—From Jan. 28 to Feb. 4 in Los Angeles and San Francisco. Colorful celebration with noise and glamor.

LOVE NOTE

However pleased she may have been
With her pigtails all the while.
A girl will change to an up-sweep in
The space of her dream-man's smile.

—S. H. Dewhurst

Reflecting your loveliest you...

In an exquisitely fashioned
Mam'zelle Bandeau . . .
so superbly uplifting
your figure attains
all the graceful splendor of youth . . .
so fresh . . . so young . . .
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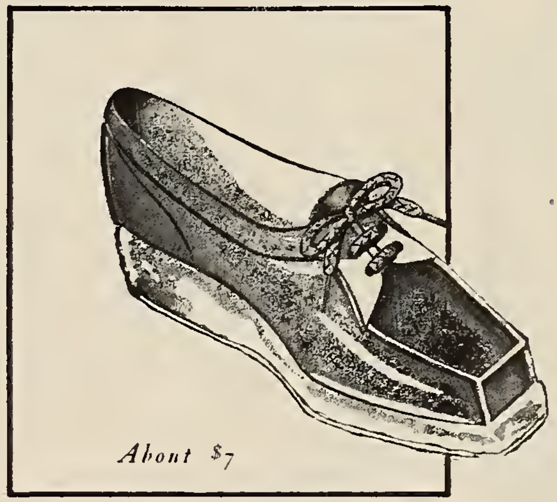
You can tell... AT A GLANCE. 'TWILL ENHANCE A ROMANCE *...it's a Mamzelle*



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household hints

Sounds silly . . . but Grandma's idea of the Sunday parlor wasn't such a bad one. At least, when she needed a retreat . . . a cooling off spot . . . she didn't have to hop a freight or move to the nearby dog house. All of which leads to the suggestion that, whenever possible, it's a good plan to have a nook that's neat and clean, ready for anything . . . unexpected guests or simply an orderly haven for meditative moments. Try it . . . with an alcove, a bay window, a patio corner . . . a vine-covered porch.

LEISURE DINING

If there's just a touch of the "live-to-eat" attitude in your makeup, then dining is one of those joys you look forward to all day long, savor during the process and relax in comfort and well-being afterwards. Set the stage with an attractive table, candles flickering merrily; start your dinner with a hot soup or a cold, cold appetizer. Such a preface puts you and your stomach into a happily receptive mood for what follows. You'll eat slowly . . . you'll converse pleasantly . . . and all the day's kinks will be absorbed come coffee and dessert time.

HOUSEKEEPING CAN BE FUN

But . . . not when it's a helter-skelter process. The happiest women we know have worked out a sort of organization plan which is firm enough to keep major operations under control, yet elastic enough to cover spontaneous departures such as a day in town, a walk in the woods, or a whole day with a good book. Takes a little planning, of course. But . . . it's worth it because everyone needs to play hooky sometimes.

SILENCE IS GOLDEN

Haven't you noticed how sometimes your tongue seems to hinge from the middle and work from both ends? Such a gab-habit is a sure sign that poise is exhausted for the nonce. So, next time you catch yourself in tongue-twitch form, take a firm hold of your vocal chords . . . and be quiet. Some of the most companionable moments in the world are those in which nothing is said. And, ten to one if your companion is male, he'll pick your silent session to laud your conversational abilities.

HANDY HINT

It's a well-known fact that age first betrays itself in milady's hands. But, it need not be so . . . if you add your hands to your scheduled beauty routine. When you're working in water . . . scrubbing powders, etc., try wearing rubber gloves . . . first rubbing a good emollient into your hands. Another hint: Once weekly bathe the hands in solution of warm water and juice of one-half a lemon.

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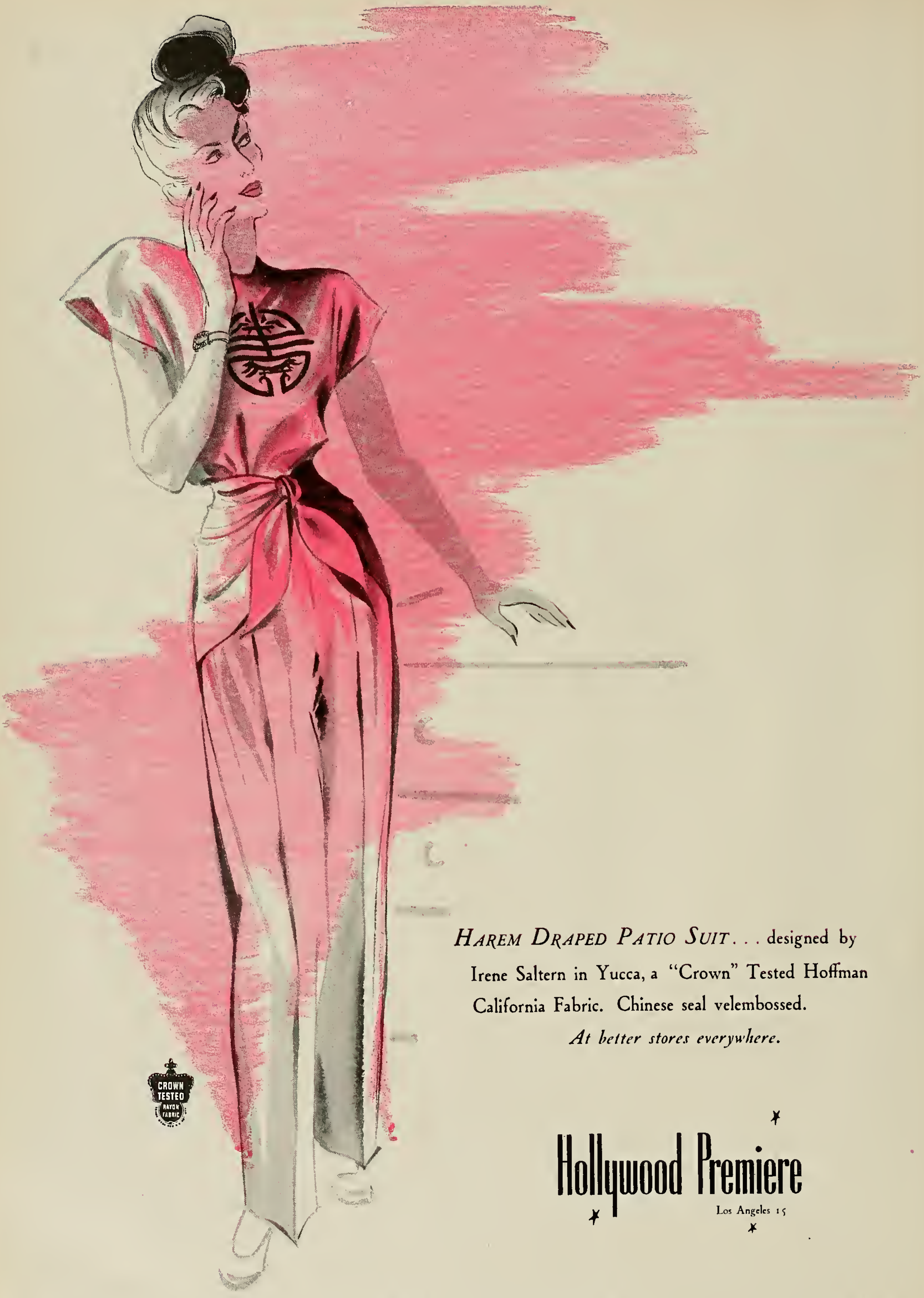

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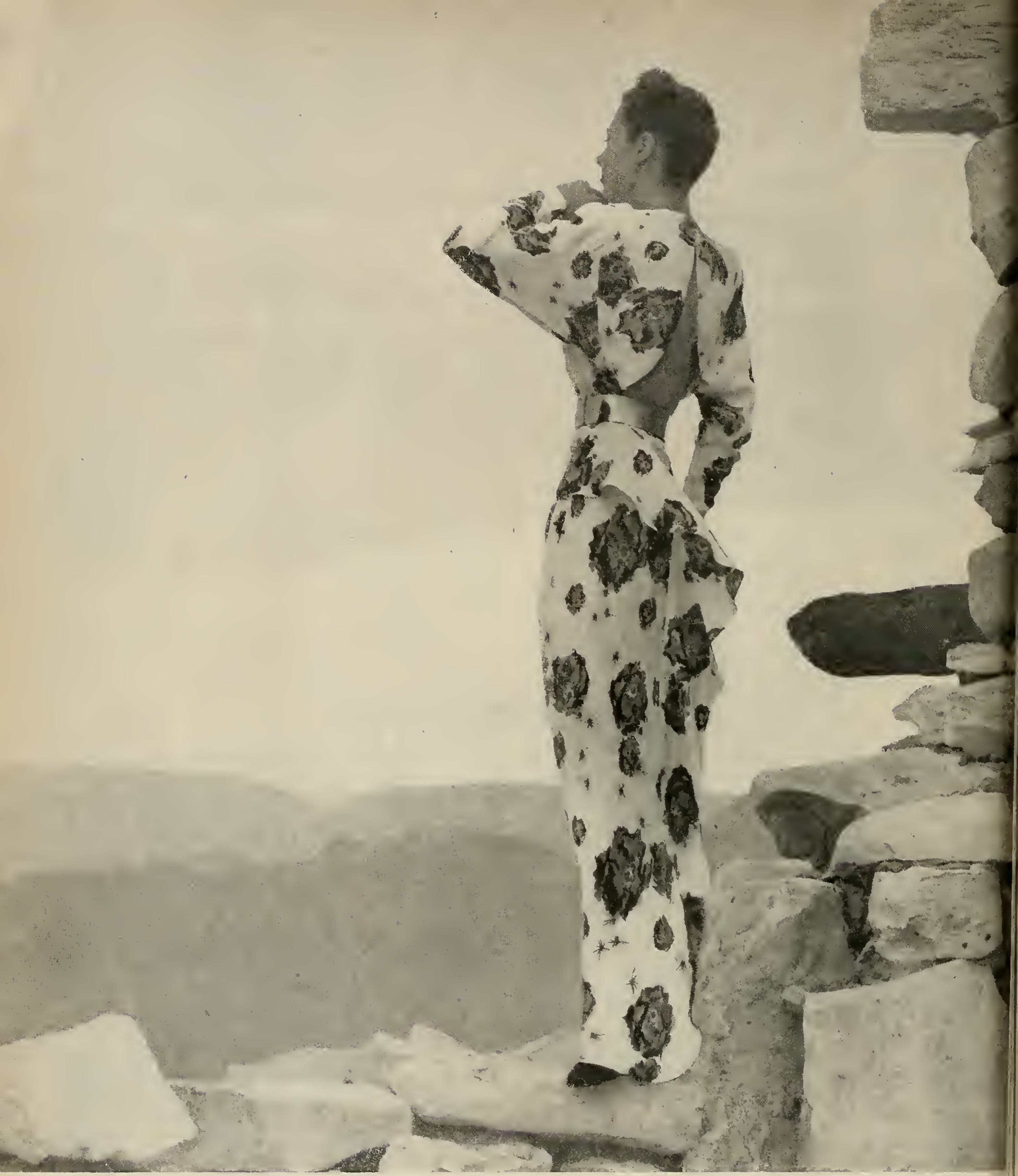

Peggy Hunt deftly fashions a Star Poppy print to bare your back, the gold-belted waist enhanced by a peplum flowing to the hemline. A hand print on supple Enka rayon, woven by Stonecutter. Yours at B. Altman, New York; Neiman-Marcus, Dallas; Bullock's, Los Angeles.

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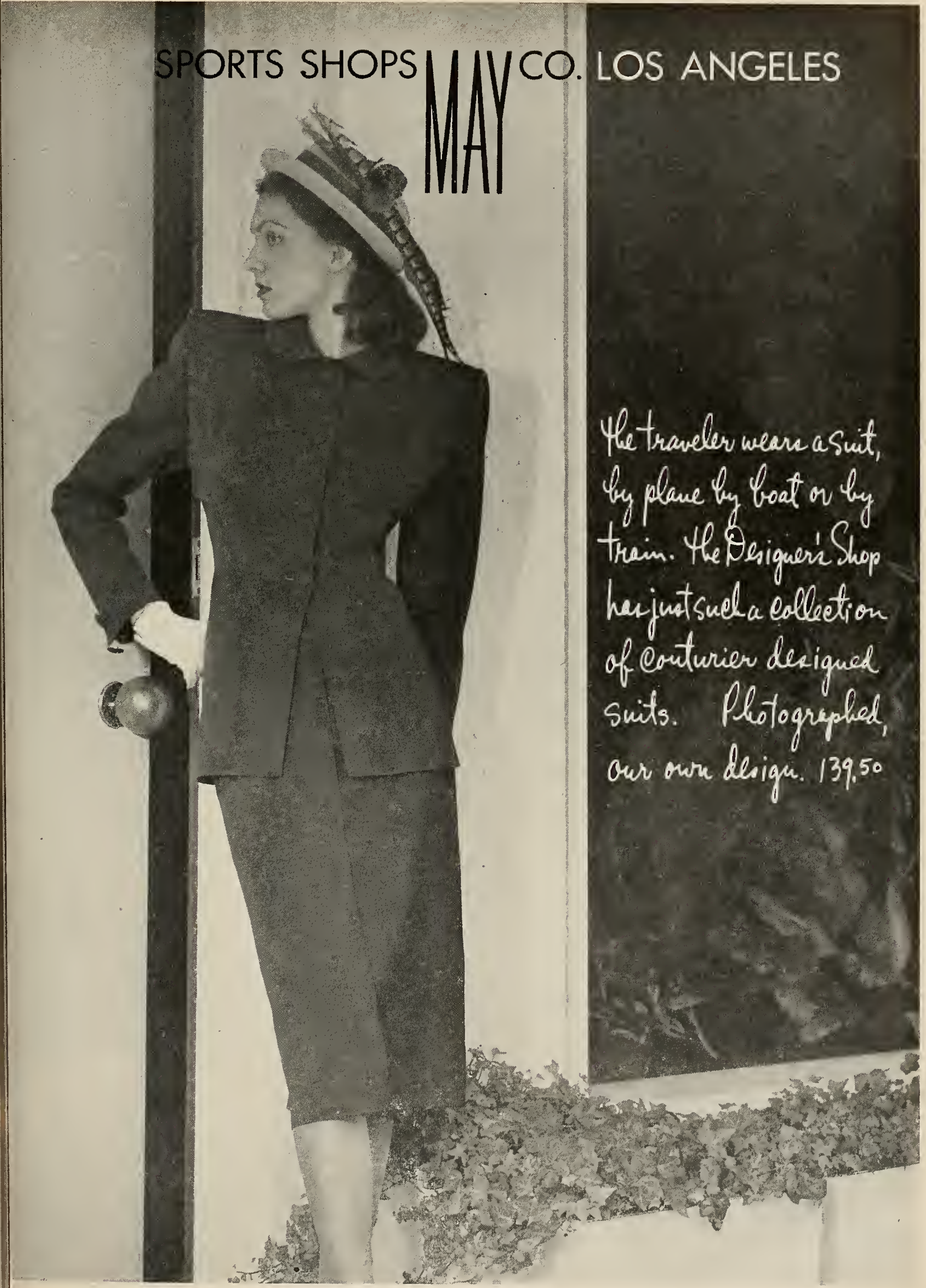

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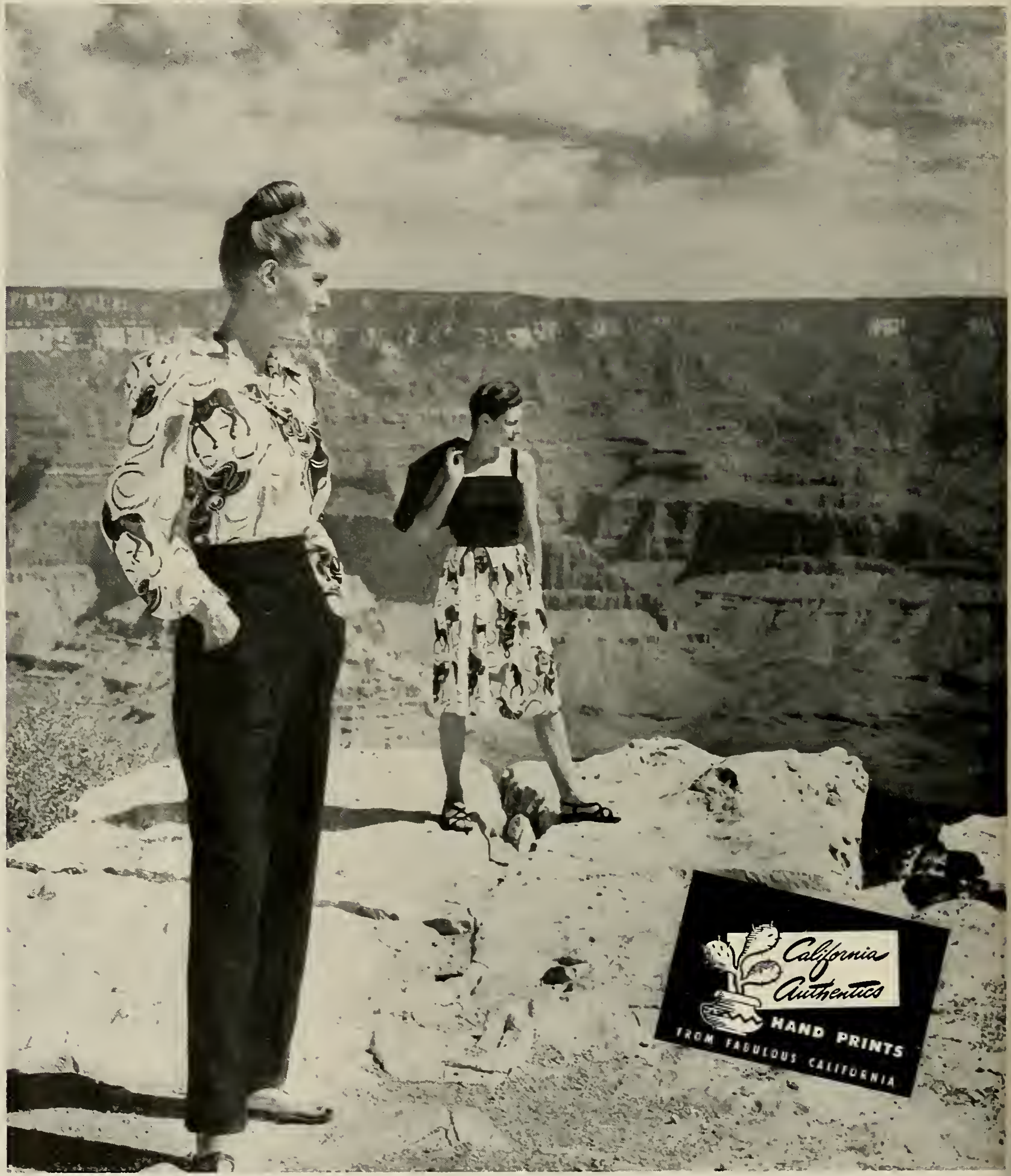
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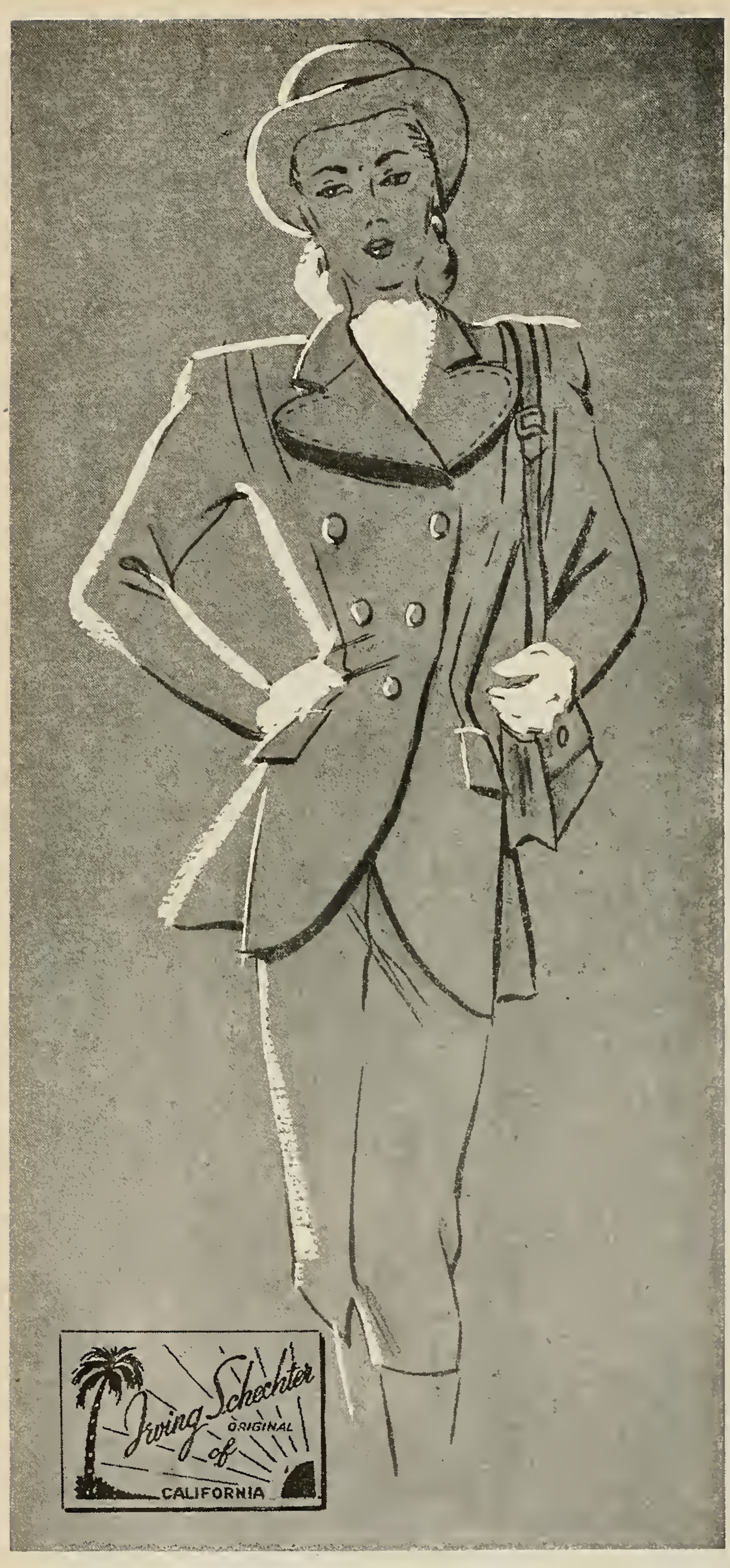

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JED TUCKER SA

on record

The phonograph record business is making far greater strides in it postwar progress than many another industry, mechanically as well a artistically speaking. And further spur to this encouraging conditio is the influx of foreign pressings of such excellent quality as to challenge the best Made-in-the-U.S. brands . . . a competition hitherto lacking, for prewar imports did not match in mechanical perfectio their musical quality.

The foreign records, naturally enough, are entries in the serious o symphonic division, as overseas jive has' yet to come close to home grown products. Best of the new crop are the English Decca offerings which are truly sensational in their magnificent tone and accuracy, recorded with a care that Decca in this country has yet to lavish o either popular or symphonic music. Keep an ear out for them.

A bit unexpected is the generally superb output of Italian records considering the economic condition of Italy. First to reach these shore are some very mellow and beautifully recorded arias by the celebrate new Italian tenor Tagliarini whose appearance at the Met is eagerl awaited.

For what can be done in these, our own United States, however, liste to Moussorgsky's "Pictures at an Exhibition" as recorded with th Ravel orchestration by Artur Rodzinsky and the New York Philharmoni for Columbia. This album takes a back seat to no other waxings eithe technically or musically.

And one more tip to lovers of fine chamber music . . . watch fo Victor's output of records by the Paganini String Quartet, a chambe group signed for top-spot recording before it was ever heard in conce —as satisfying a group of string-players as you'll come across.

NEW OPERA ALBUMS

"Carmen," in which Bizet's heroine (?) is sung by Gladys Swarthou who is like olives (you like her or you don't). Chorus, orchestra an general production are outstanding. Victor.

"Madame Butterfly" album including the best-known arias and due from Puccini's best-known work, very nicely sung by Lucia Albanes James Melton and Lucielle Browning. Victor.

KID STUFF

"Rusty in Orchestraville," an educational and completely appeali musical story really designed for the child audience. Capitol.

"Rapunzel," first of a series of Grimm's fairy tales as related b Dame May Whitty in a manner that is as grandmotherly as could b and very likeable. Victor.

"'Erbert's 'Appy Birthday." a gay, amusing story of an Englis bulldog with chuckles for young listeners.

SONG AND DANCE

King Cole Trio's latest, and need we say more, is "But She's M Buddy's Chick" and "That's The Beginning of the End." Capitol.

Ivie Anderson, heard far too seldom, waxes "Mexico Joe" and "Pl Me The Blues" for her discriminating admirers. Exclusive.

Spike Jones puts a new light on both Rimsky-Koraskoff and Fredd Martin in his and the City Slickers' varsion of "Flight of the Bumb Bee.' Reverse side, "My Pretty Girl." Victor.

Betty Hutton has a new and characteristic release, "Don't Tell M That Story," tailor-made to her talents, backed up by "On The Oth End of a Kiss." Victor.

Margaret Whiting has another goodie after a few so-so platters "Oh But I Do," with "Guilty" on the other side if you ever get arou to playing it. Capitol.

Desi Arnaz plays a pair of Latin numbers in smooth night cl fashion. Better of the two is "I'll Never Love Again (La Borrachita in bolero rhythm. "Tia Juana" on the reverse. Victor.

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the terrace, or in the patio. Beautif
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pounds. (Heavy enough to stand fir
Aluminum base available in your ch
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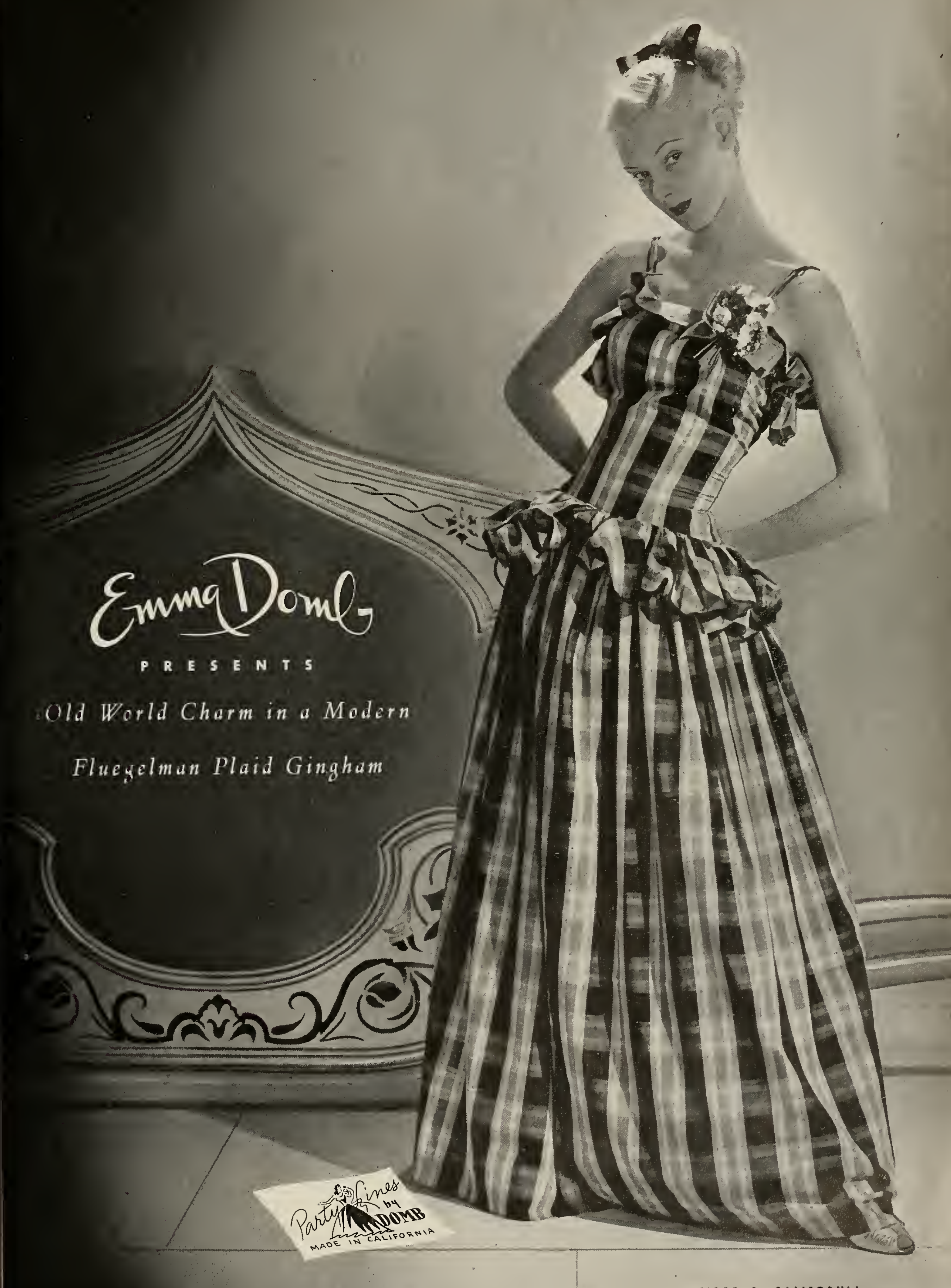

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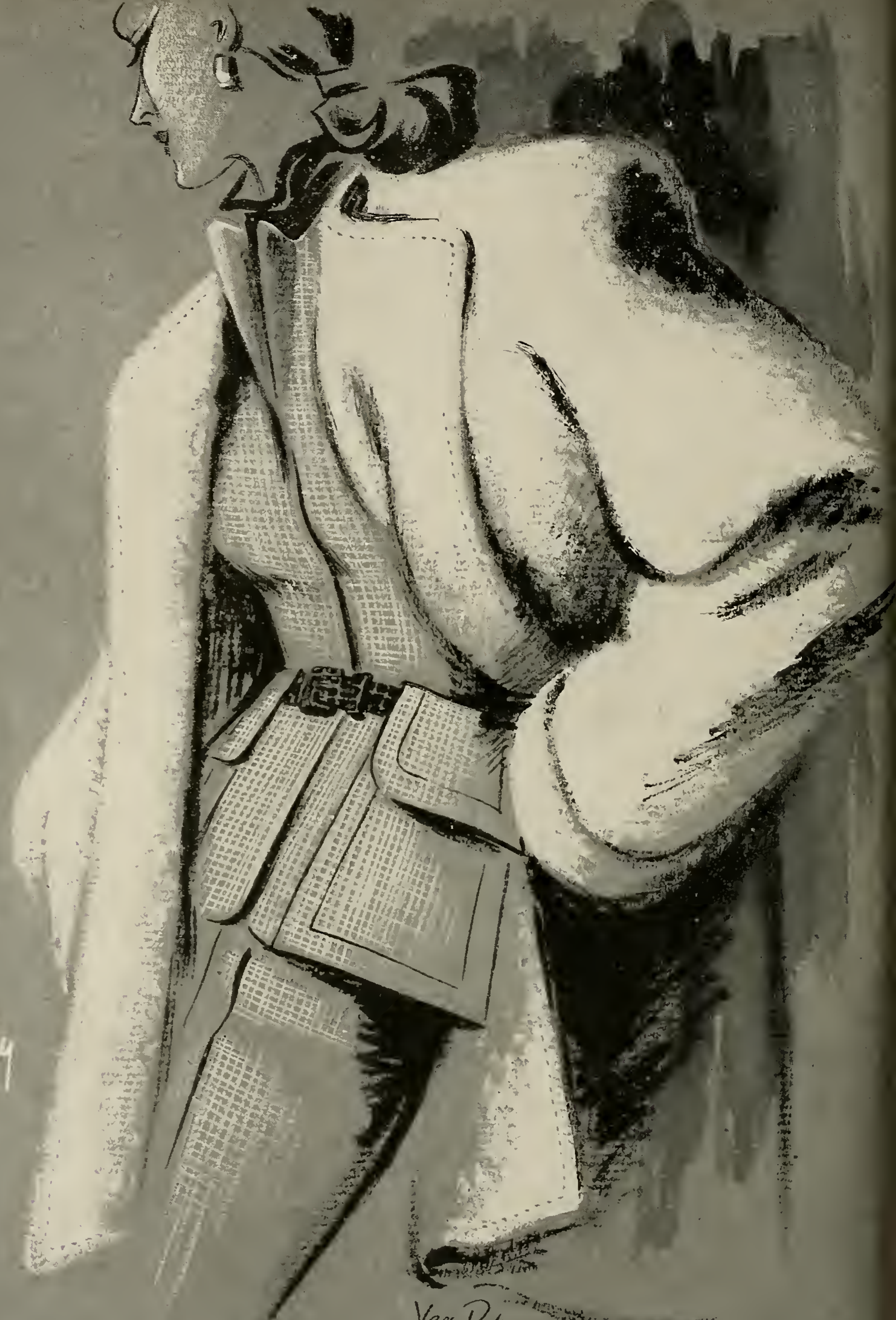

Adele's
Town and Country
Ensemble

-Stroock's fine tweed in the suit
-With matching fleece in the topcoat
-in colors muted to blend in Harmony

CALIFORNIA Adele
Los Angeles, 14-

Cover girls: Louise Currie, to be seen in "Backlash," Sol M. Wurtzel Production for 20th Century-Fox, with her real daughter, Sharon Whitney . . . right in the swim in alikeable suits of Bates poplin, from Cole of California. Mother's suit, about $11; child's, about $4, sunbonnet $3 . . . at Buffums', Long Beach; Neiman Marcus, Dallas; Burdine's, Miami. Lipstick, Revlon's Ultra Violet. Earl Scott photo.

for the california way of life...

The CALIFORNIAN

VOL. III NO. 1 FEBRUARY 1947

our first birthday

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For That Sunny Feeling On Rainy Days

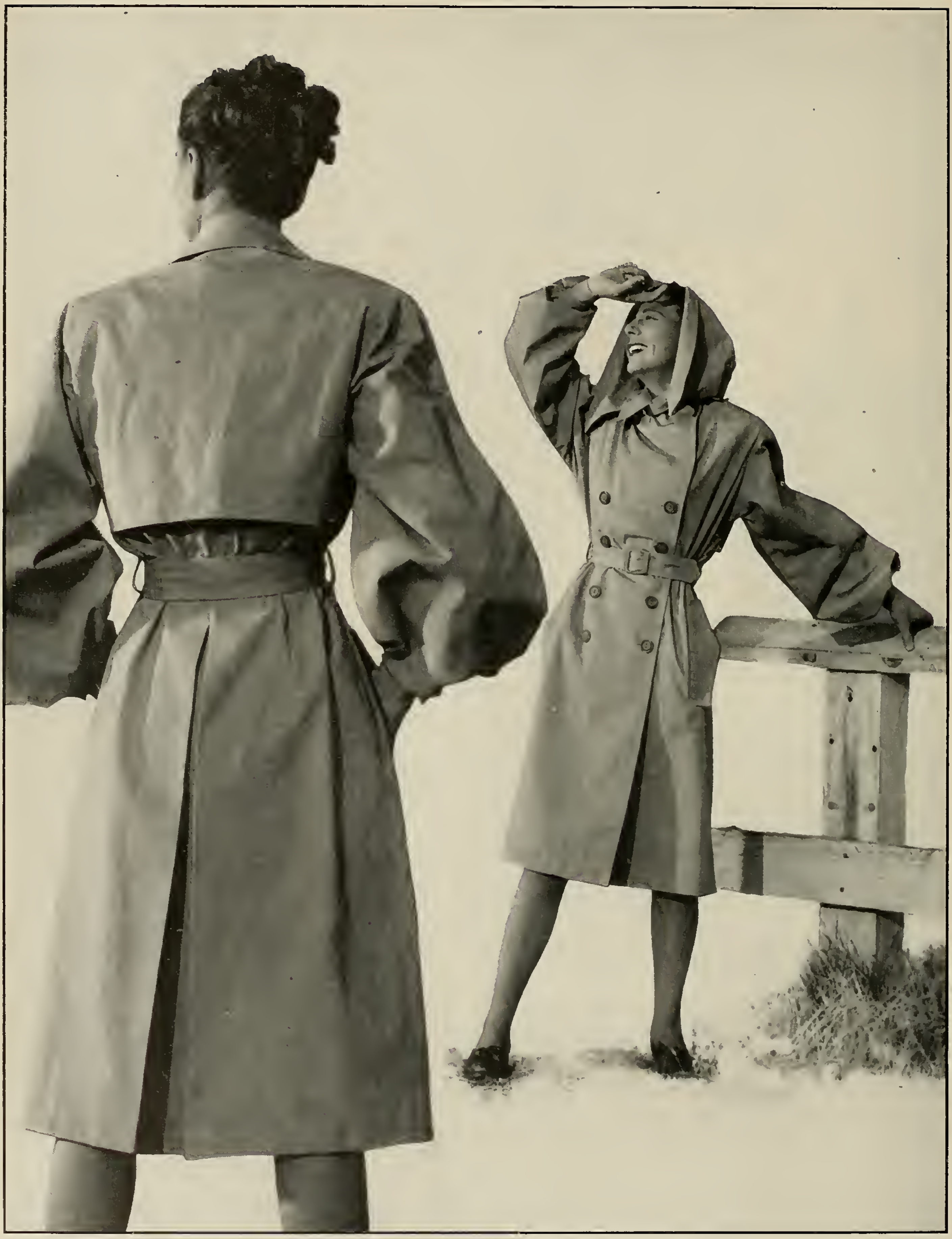

PHOTO BY BILL WALLING

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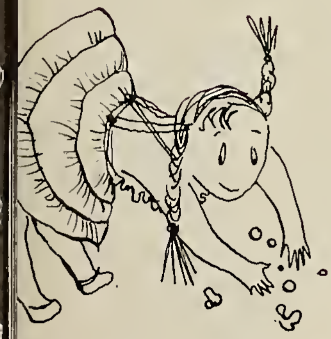
The **CALIFORNIAN** is one year old. We on the staff feel that our First Birthday issue is more than just this month's magazine. It's a symbol of growth as significant as a child's birthday cake with its candles. Actually, preparing a magazine is something like baking a cake: the publishers start it, the recipe's theirs . . . the fashion staff brings in new styles galore . . . the editors sift them, mix well with some features, add humor and leaven . . . the artists stir everything up, season with pictures and sketches . . . and we all stand around like kids in the kitchen . . . on tiptoe, holding our breath in hopes that "what comes out" will be thoroughly good. Then the pages come off the presses, they're covered with colored confection . . . it's ready! . . . THE CALIFORNIAN is served on the newsstands or sent through the mails to a half million readers. You, and yours.

let's

have a party!

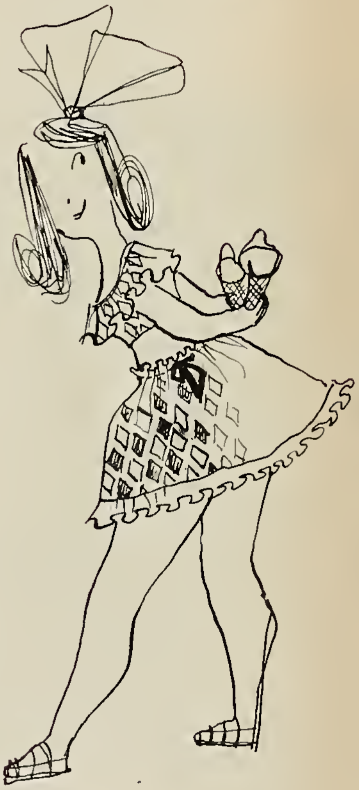


he californian's

irst birthday calls

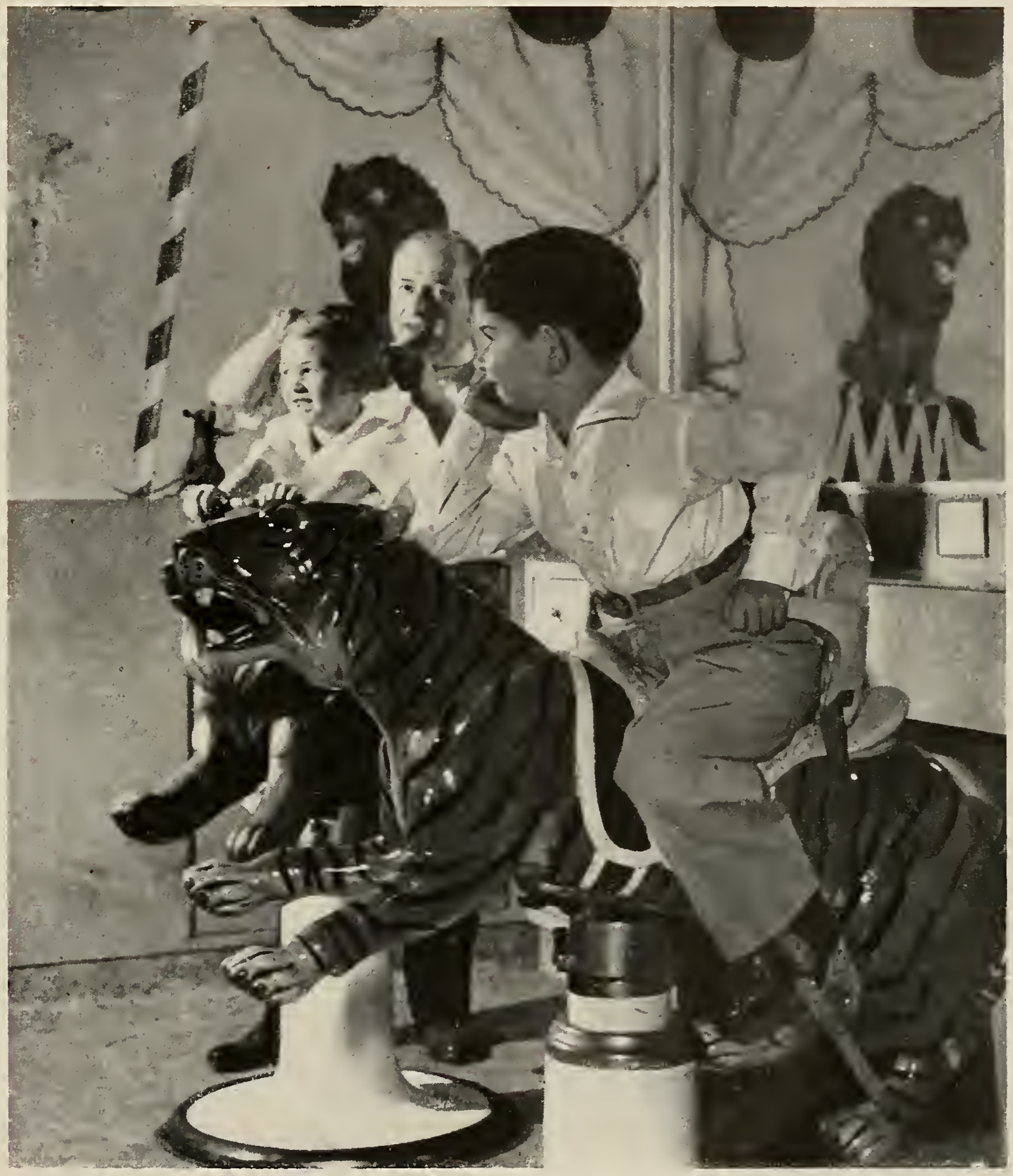
or a celebration . .

● First birthdays are most exciting of all, so we're in the mood to celebrate! And from our year-old point of view, we've chosen California clothes for your young fashion plates . . . gathered them round our birthday cake . . . just to let them show off. These are the things youngsters love, sprightly originals that encourage carefree play in the sunshine. *Left to right,* Picture Modes bloomer sunsuit with contrasting pinafore, a ruffled Susie Cutie in delightful pastels, sizes 2-6, about $11 at Stix, Baer & Fuller, St. Louis; Abraham & Strauss, Brooklyn. The demure little polka dot sun dress by Little Darling has bloomers beneath, sanforized cotton, sizes 2-4-6, about $5 at The Emporium, San Francisco; Carson Pirie Scott, Chicago. Jean Durain puts bows on pockets and bib of striped sun dress, sizes 2-6, 7-14, about $7 (small), $8 (larger), at Buffums', Long Beach; Maison Blanc, New Orleans; Bambergers, Newark. From Little and Martin, a rumba suit with ruffles galore, in Starspun cotton, sizes 1-6, about $4 at Saks Fifth Avenue, Beverly Hills; Mary Lewis, New York City. Bloomer suit with drop shoulder like mother's own, by Juniors Inc., easy-to-iron in Dan River Crosscord, sizes 7-14, about $4 at J. W. Robinson, Los Angeles; Lord & Taylor, New York; Burdine's, Miami. Terrie Togs broadcloth pinafore, ruffled and embroidered pastels, sizes 1-6, about $6 at May Company, Los Angeles; Daniels and Fisher, Denver; L. S. Ayres, Indianapolis. *Left, this page,* a dear, tiered skirt with panties to match, Sally 'n' Susan Togs sizes 2-6, about $3 at Fairchild's, Beverly Hills; Abraham & Strauss, Brooklyn. *Right,* Johnny Lee midriff playsuit with dirndl skirt, in Harlequin seersucker, sizes 7-12, about $8 at O'Connor, Moffatt & Co., San Francisco; Carson Pirie Scott, Chicago; Burdine's, Miami.



ONE TO GROW

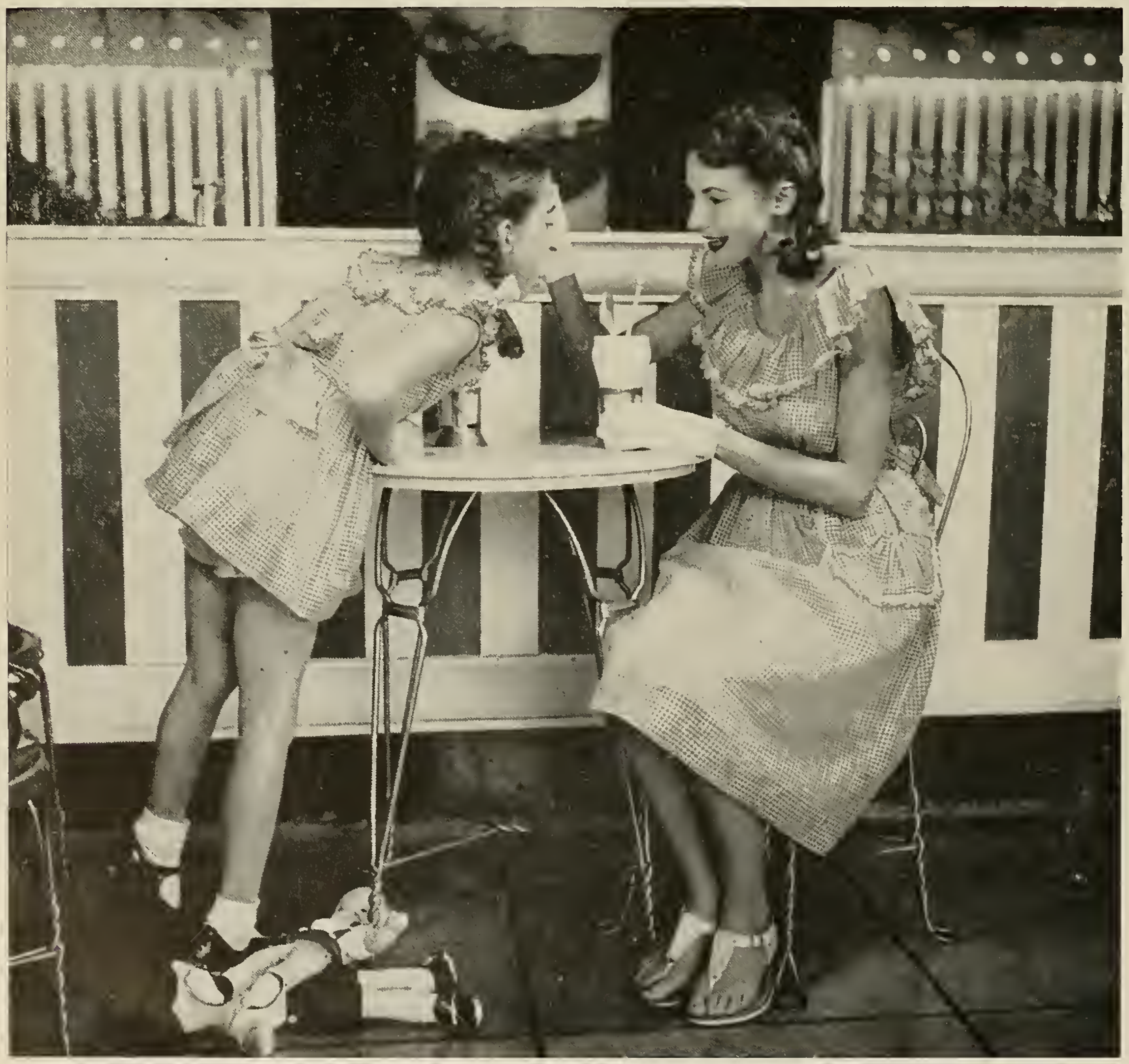
ON



PHOTOGRAPHED BY LARRY VERNON

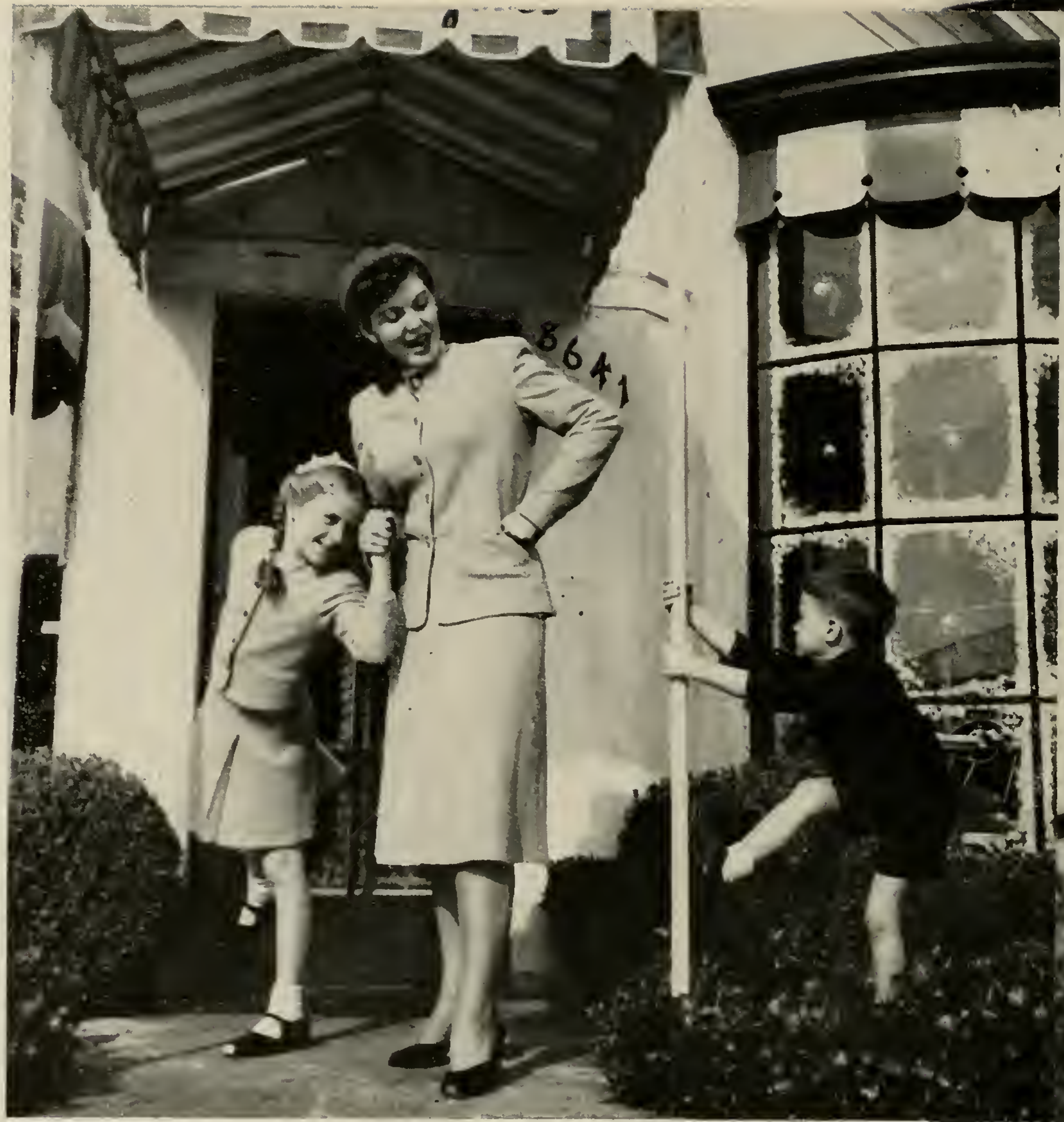
■ SHOES ALL POLISHED, VERY BEST BIB AND TUCKER, AND SO . . . TO THE BARBER FOR A SURE-ENOUGH HAIRCUT. *OPPOSITE PAGE, LEFT TO RIGHT:* "FIRST VISITS" ARE FUN IN KNOX KNIT'S BROTHER-SISTER SUITS. LIKE SWEATERS TOP HIS SUSPENDER PANTS, HER SUSPENDER SKIRT. PASTEL COMBINATIONS, ALL-WOOL. SWEATERS ABOUT $5; PANTS, $6; SKIRT, $6, AT COULTER'S, LOS ANGELES; NEIMAN MARCUS, DALLAS; DE PINNA'S, NEW YORK. ■ *THIS PAGE:* ONCE OVER LIGHTLY FOR THIS OLDTIMER IN A REAL WHITE SHIRT FROM METROPOLITAN SPORTSWEAR, TWILL SLACKS FROM DON RANCHO JR. SHIRT ABOUT $3.50; TROUSERS, $4, AT DESMOND'S, LOS ANGELES; J. L. HUDSON, DETROIT; EMERY-BIRD-THAYER, KANSAS CITY.

TWO TO BE MERRY, TWO TO HAVE FUN . . . DAD'S BEST GIRLS ON A HOLIDAY ■ OVER SODAS SO-BIG AND SLIDES THAT SWOOP 'ROUND. AND MOTHER'S A GAL'S BEST PLAYMATE WITH A WARDROBE THAT MATCHES A LITTLE GIRL'S EXCITEMENT. SKIRTS ARE FULL, SLEEVES ARE PUFFED, COLLARS ARE CIRCULAR, FANCIFUL. *THIS PAGE:* ALIKABLES FROM SABA WITH RUFFLE-EDGED COLLARS, GIANT BOWS IN BACK, TISSUE GINGHAM BY EVERFAST. LITTLE ONE'S, 3-6, ABOUT $9; ■ MOTHER'S, 9-15, ABOUT $11, AT SHILLITO'S, CINCINNATI; H. P. WASSON, INDIANAPOLIS; GIMBEL'S, PHILADELPHIA. *OPPOSITE PAGE:* CRISP LITTLE DRESSES OF WHITE WAFFLE PIQUE BY LOUELLA BALLERINO. DAUGHTER'S, 2-6, $15; MOTHER'S, 9-17, 10-18, $20, AT CARSON PIRIE SCOTT, CHICAGO; JOSEPH HORNE, PITTSBURGH.



TWO

TO BE GOOD...



■ THREE TO GO PLACES, TO HAVE A GOOD TIME, TO WEAR LOOK-ALIKE COLORS AND STYLES. YOU'LL KNOW MOTHER BY HER KNIT SUIT THAT MAKES UP WELL IN YOUNGER VERSIONS FOR SON AND DAUGHTER. YOU'LL KNOW BROTHER BY THE ROGUISH GLINTS, THE COCKY PLAID SHIRTS

■ *THIS PAGE:* ALL-WOOL CARDIGAN SUITS BY HOLLYWOOD KNITTING MILLS; GIRL'S, $15; MOTHER'S, $25; SON'S, $15; DAYTON CO., MINNEAPOLIS; L. S. AYRES, INDIANAPOLIS. *OPPOSITE PAGE:* PLAID SHIRTS BY DON RANCHO JR. IN BATES BROADCLOTH, 2 TO 12; ABOUT $3.50 AT DESMOND'S, LOS ANGELES; YOUNKERS, DES MOINES.

THRE

PHOTOGRAPHED BY ANNE WHITNEY

TO GO PLACES

and for birthday

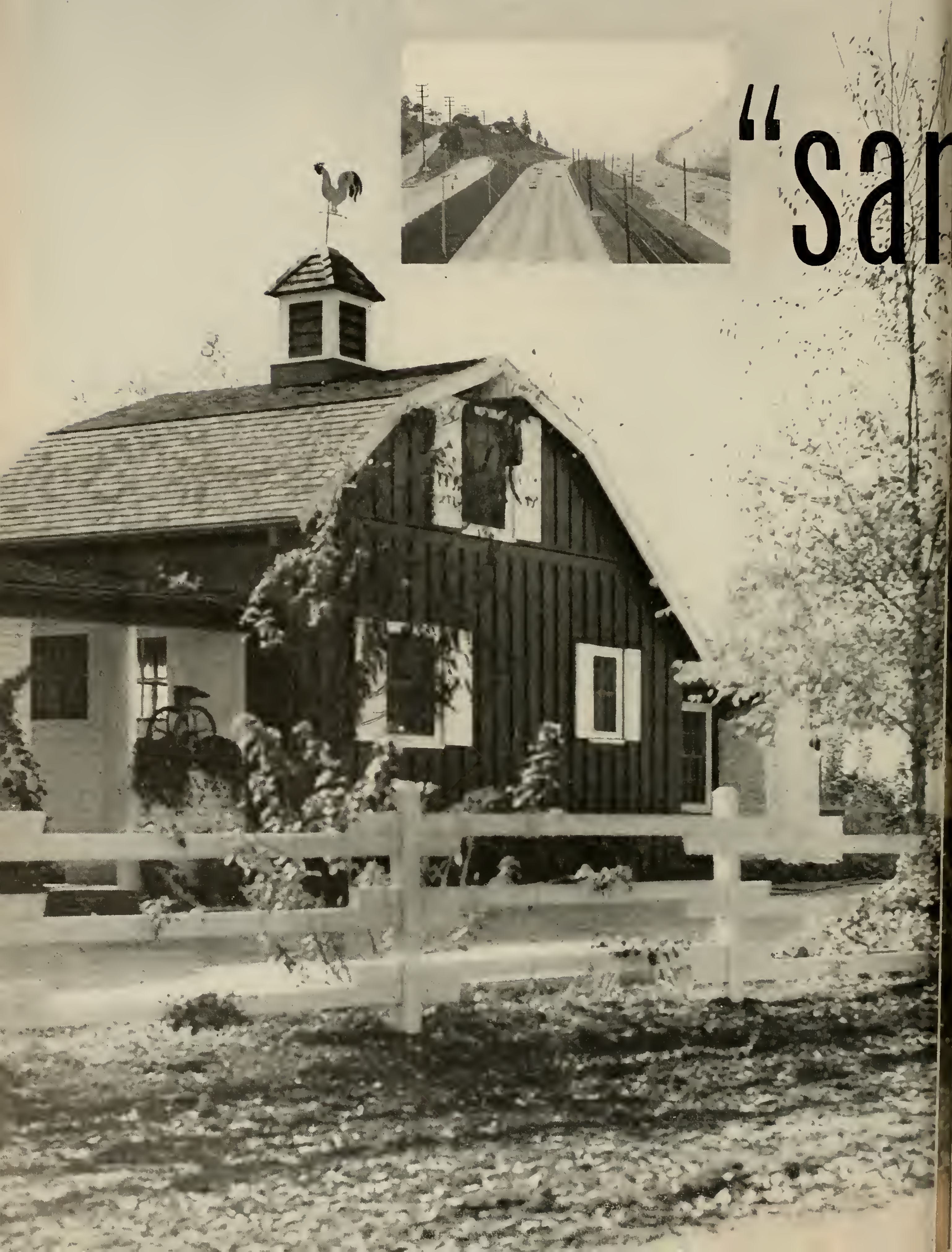
PHOTOGRAPHED BY LARRY VERNON

come

A TOAST TO THE FUTURE . . . TO THE TIMES WHEN SHE'LL WANT THE FLATTERY OF A SUBTLE DRAPE, A SOFT YOKE; THE TIMES WHEN SHE'LL GIVE IN TO TAILORED SIMPLICITY, TO FULL SKIRTS, FREE-FLOWING JACKETS.

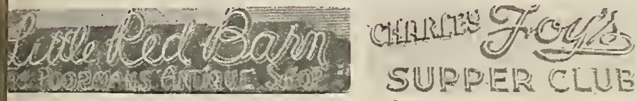
OPPOSITE PAGE, LEFT TO RIGHT: A DRAPED HOSTESS GOWN BY MARSHA; $75, AT ROY BJORKMAN, MINNEAPOLIS. EYELET-EMBROIDERED YOKE FROSTS NATALIE NOLDER'S CHAMBRAY STAND-BY, UNDER $20, AT J. W. ROBINSON, LOS ANGELES. *THIS PAGE, LEFT:* EDITH PHILLIPS' "FOR TOWN" DRESS IN TWO-TONED OSCAR HAYMAN CREPE, ABOUT $20, AT MAY COMPANY, LOS ANGELES. *RIGHT:* JR. MRS. CLASSIC IN HESS-GOLDSMITH PRINT, ABOUT $20, AT JOSKE'S, SAN ANTONIO. *ABOVE:* SUN ROSE SPORTSWEAR'S SLACK SUIT WITH FREE-SWINGING JACKET, SHIRLEY'S STRUTTER CLOTH, ABOUT $18, AT J. W. ROBINSON, LOS ANGELES.

“sar



fernando valley

IS MY HOME"



WB
The HOME OF
WARNER BROS.
Pictures
WALT DISNEY PRODUCTIONS
COLUMBIA
PICTURES CORPORATION
RANCH

Today, a magnificent ten-lane highway of concrete streams through a narrow pass in the Hollywood Hills. . . . gateway from the city to the country . . . from starry Hollywood to fabulous San Fernando Valley. Two centuries ago it was only a narrow footpath worn by sandaled monks and armor-clad Spanish warriors.

Today, this gateway opens upon a broad vista of green . . . sweeping west, north and east to the foothills; and spattering its surface are some half-score cities, orchards and groves, pasturage for horses and cattle, factory acreage, thousands of smiling white houses large and small.

What the Spaniards saw was quite different: an expanse virtually desert, sand tan and gray-green, checkered with patches of sage and scrub oak, and darker green marking the occasional passage of a sparse stream.

And yet, with this striking contrast between then and now, what the Spaniards saw is almost what northbound travelers saw until less than 50 years ago when irrigation began to work its magic. Currently, the Big Tujunga - Little Tujunga Dam controls the principal source of Valley water, the run-off from mountain snows and springs; and San Fernando Valley citizens are waging a determined struggle to secure for their farmlands some of the vast store of Colorado River water captured by Boulder Dam.

Though the Valley was pioneered in modern times by ranchers who raise chickens, olives, walnuts, citrus fruits and live stock, its function as a country home for city folk really began with the motion picture industry and was propagated by far-sighted realtors. About 15 years ago it became extremely fashionable to have a large Valley estate, especially among publicity-weary . . . or publicity-minded . . . Hollywood stars who made of their ranchos the grand scale hideaways and profitless hobbies. But as they became more practical about their farming, with the ensuing publicity, more prosaic city-dwellers began to discover the delights of carefree life in the Valley.

Thanks to the efforts of Gordon Jenkins, composer, and Bing Crosby, singer, the whole country has of late been informed in catchy lyrics of the attractions of the San Fernando Valley. And the last to disagree with the utopian picture painted by the song are the Valley residents themselves.

We like the way we live in the Valley. Although there are an impressive number of lavish homes, most of us live in fairly small houses . . . five to eight rooms . . . but on fair-sized lots so that we have our gardens and patios and live a good deal of the time outdoors. Often we have barbecues, and summer backyard picnics are a popular form of entertaining. We pay a lot of attention to our gardens and support an amazing number of big nurseries where everything from rare plants and succulents to practical information on spraying may be obtained.

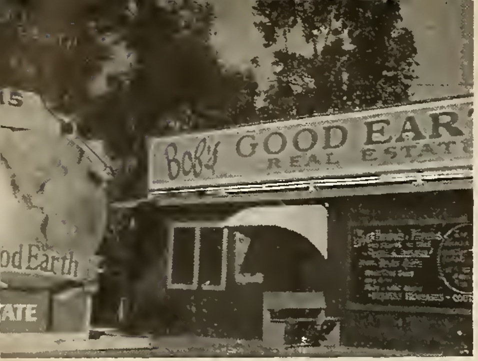
This attention to growing things develops on a larger scale in Van Nuys, for instance, where the egg industry is a big thing and trim white chicken runs are an adjunct to many of the homes. In San Fernando and Pacoima, acres and acres are given over to olives, with one of the largest olive-packing plants in the nation located nearby.

Oranges and lemons are the principal crop around Canoga Park, Roscoe and Van Nuys, where the fruit at harvest time is picked by migratory workers brought in through the United States Labor Service . . . many of

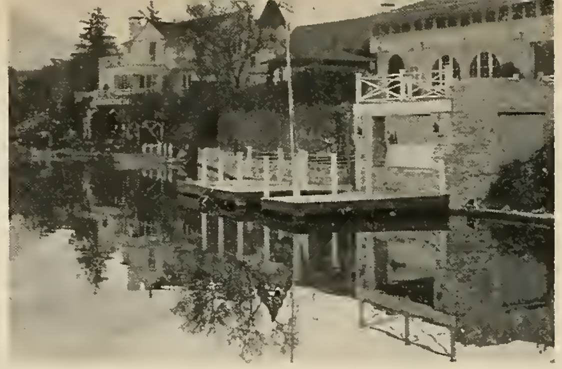
IN SOUTHERN CALIFORNIA'S SONG-FAMED SETTLEMENT BIG INDUSTRY, SMALL FARMS AND IMPOSING RANCHES ARE COMPLEMENT TO CELEBRITIES AND THE OFFICE WORKERS WHO ALWAYS WANTED A COUNTRY HOME..

HANGMANS TREE
STEAK
STAGE COACH DEPOT
LOUSY FOOD WARM BEER

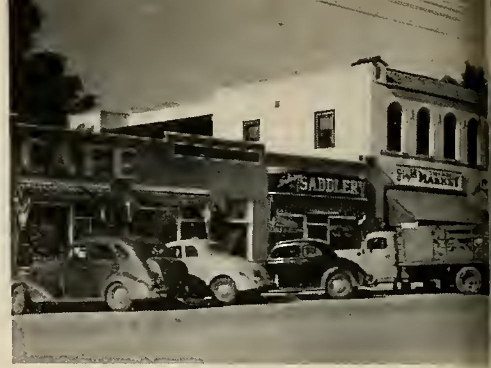
by frances anderson



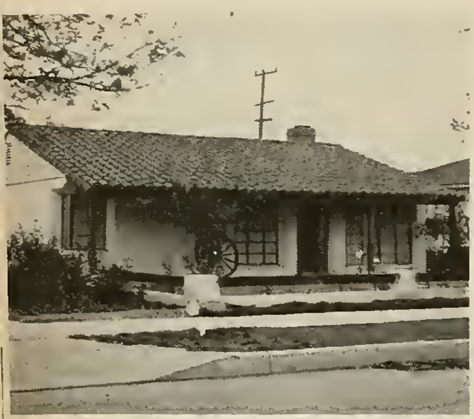
Astute real estate agents like Bob Whitworth of "Bob's Good Earth," who pioneered Encino. had much to do with settlement of the Valley.



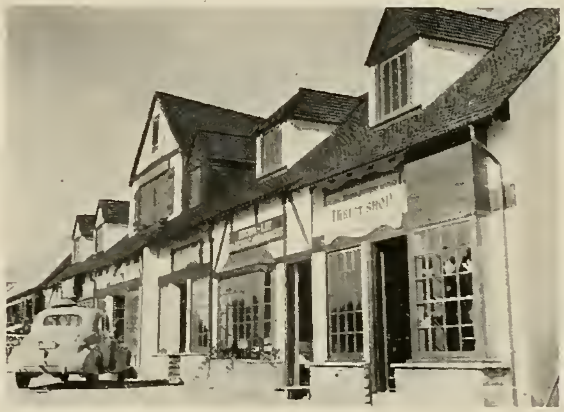
Handsome estates like these which border swank Toluca Lake are found in impressive number. They house motion picture stars and wealthy socialites.



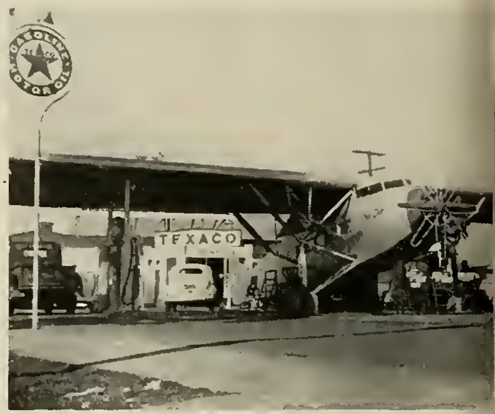
Some parts of the Valley reflect midwestern origins, expressed in shopping districts that look like thousands of others all over the U. S.



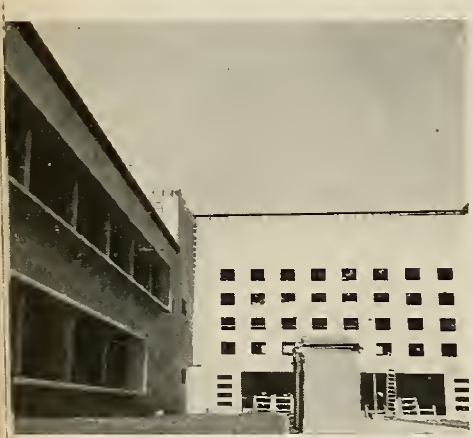
y far the largest number of homes in the San ernando Valley are small, well kept, fairly ew ranch - houses with beautiful gardens.



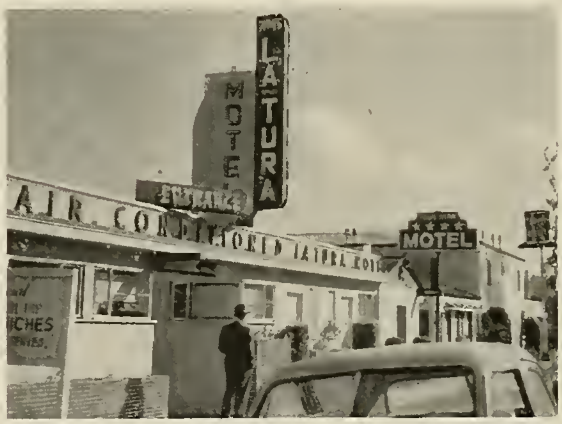
Shop-owners in the main, however, strive for picturesque distinction, adopting architectural styles ranging from gabled eaves to Spanish modern.



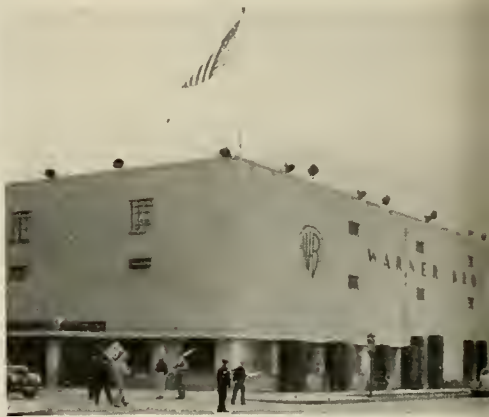
Fomous Valley landmark is this gas station, converted from "Royal Albatross," pioneer air cargo plane built and exploited back in 1927.



outhern California's industrial boom sets ch mammoths as General Motors (above) and ergens to building new factories in the Valley.

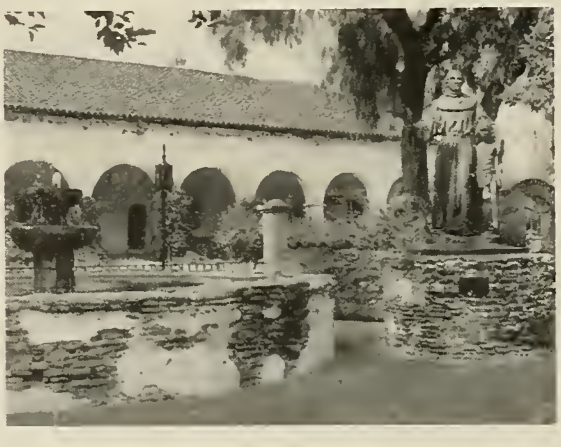


Main highway from the north runs through the Valley, which sets up motels by the dozen to catch motorists on their way to overcrowded Los Angeles.



Industrial strife is ever with the motion picture business, and studio gates like Warner Brothers are seldom without quota of pickets.

raplegic patients at Birmingham Veterans' ministration Hospital have their own flying b, special planes, talk shop by the hour.



Stately reminder of the Valley's colorful past is San Fernando Mission, one of chain founded by Spanish padres on their way up the coast 200 years ago.

The horse is important in the Valley, where equestrian events and stud farms are common. This boy is son of cowboy star Monty Montana.

OPEN
HELD FOR VETERANS
FOR SALE

Vast undeveloped sectors of Valley land have been given over to emergency housing like these rows of look-alikes for veterans priced at $13,500.

Center of social activities, golf and gabbing for the Valley upper crust is Lakeside Country Club, whose membership includes Bing Crosby, Bob Hope.

Recently a city of war-workers, home of the Lightning, the Constellation and the new Shooting Star is Lockheed aircraft factory with its enormous landing field.

Heart of civic administration in the Valley is in Van Nuys, where subdivision of Los Angeles City Hall governs all communities except Burbank.

Celebrities as honorary mayors and community fiestas are part of Valley tradition. Andy Devine, Mayor of Van Nuys, is too big for jail door in a typical Kangaroo Court bastile.

them Mexican nationals who come to Southern California to make as much money in a few weeks as most of them see in a year. Even where we Valley-ites don't farm for a living, we're apt to keep a few chickens for fun . . . also eggs and good eating . . . and we often have a horse or two on the back lot. Horses are very important in the Valley.

Some of the nation's finest horseflesh is bred and raised here, and the most beautiful is the pale golden palomino with silver mane and tail . . . California's own. Horse shows are mainstays on the calendar the year round, often three are scheduled during one week, principally in Canoga Park, Roscoe, Pacoima and Shadow Hills. Naturally, San Fernando Valley residents dominate these shows, exhibiting prize horses in a variety of classes, and junior Valley-ites start early.

Then, of course, there is the San Fernando Valley Goat Society. While its primary purpose is specializing in the raising of Nubian goats, both milk and bull, it also sponsors such diversified activities as goat racing and memorial services for Bikini victims. One of its members boasts of a goat so agile he prances around their $15,000 rosewood piano.

Industrially, the Valley is undergoing a boom. Lockheed-Vega started in Burbank before the war, and during the war years we all became accustomed to its incredible busyness, its veritable city of workers, the driving concentration of this big aircraft plant and the dozens of smaller parts plants clustered about it.

The Valley is air-minded. Whitman Air Park at San Fernando is the home of a club of citizens, not professional pilots, who own their own planes. Van Nuys is yearly host to the Bendix Trophy race which terminates in Cleveland. Lockheed Air Terminal serves the world. Jets, transports, Piper Cubs and the specially constructed Ercoupes operated by paraplegic patients at Birmingham Veterans Administration Hospital . . . all keep the skies a'humming.

But aircraft isn't the only industry. Jergens is producing its lotions and soaps and cosmetics at a vast new center. General Motors is opening a California branch, with an enormous acreage at Van Nuys given over to the assembly of new cars. Motion pictures are an exciting story and the big movie companies were among the first to take to the Valley . . . Warner Brothers, Walt Disney, Universal, Republic, and the location ranches of RKO and Columbia.

(Continued on page 93)

GLORY STORY IN PRINT

If you've read your history books you know the glorious story of the opening of the West . . . how a few pioneers braved the dangers of a bright new land, explored the wonders of the Santa Fe Trail from the Missouri River to New Mexico, then on to California . . . trod paths along the Rio Grande, discovered gold, established missions, built railroads.

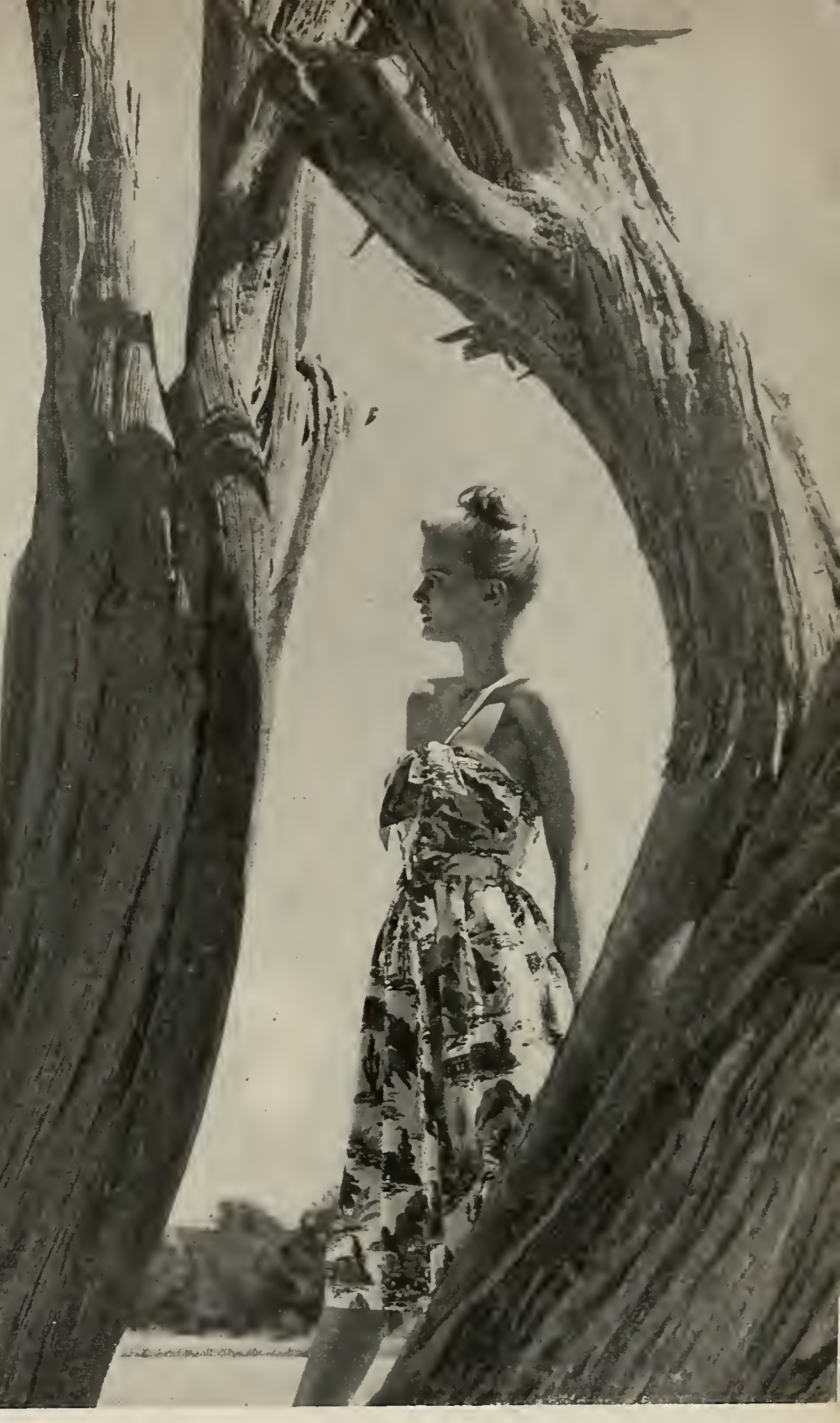
Heretofore, the emphasis has been on the east-to-west influence, the changes wrought upon a rugged, malleable land. It is only now, in retrospect, that the blazing glory of those days stands out in bold relief . . . and exerts a fashion influence to be felt the country over. Early Indian ceremony and tradition, the panoramic beauty of a new frontier, already have exerted a certain style inspiration . . . in embroideries, in daring color combinations, in types of clothes.

But now it is to become the very warp and weft of this summer's fashion . . . part of the dresses you wear, the playclothes you adore. For California Authentics has had master artists at work to interpret the drama of the Old West in a series of printed fabrics inspired by the Santa Fe Trail. They've printed these designs on material woven by famous mills . . . and more than twenty leading California designers have seized upon them to create playclothes, casual and formal wear, swim suits, blouses, slacks.

Herewith we present a few from the collection which was previewed in kaleidoscopic fashion right on the rim of the Grand Canyon! History in print, fully illustrated . . . here, in California styled fashions . . . or by the yard in your favorite department store.

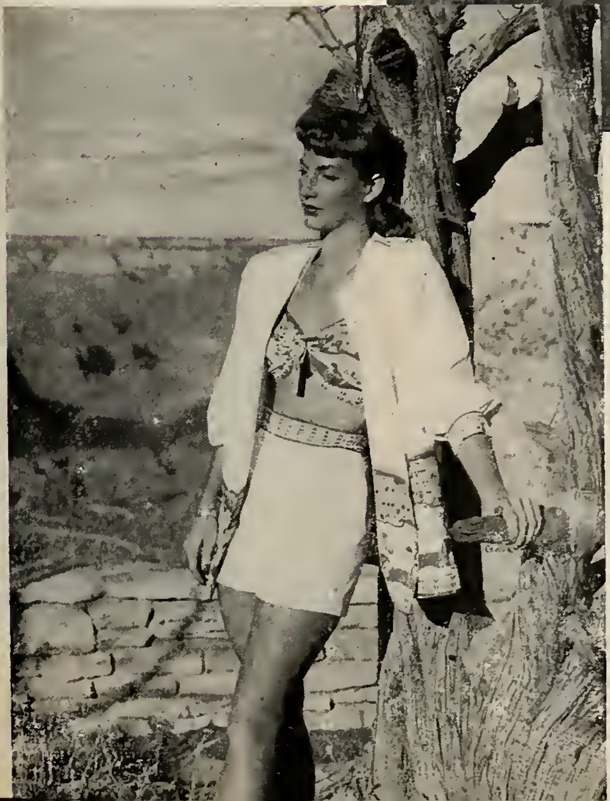
Inspired designers dip into the history of the West to create panoramic patterns for California Authentics: ceremonial patterns, native lore, and riotous colors are warp and woof of a whole new fashion trend in fabrics for California-designed clothes

DESIGN BY ADDIE MASTERS

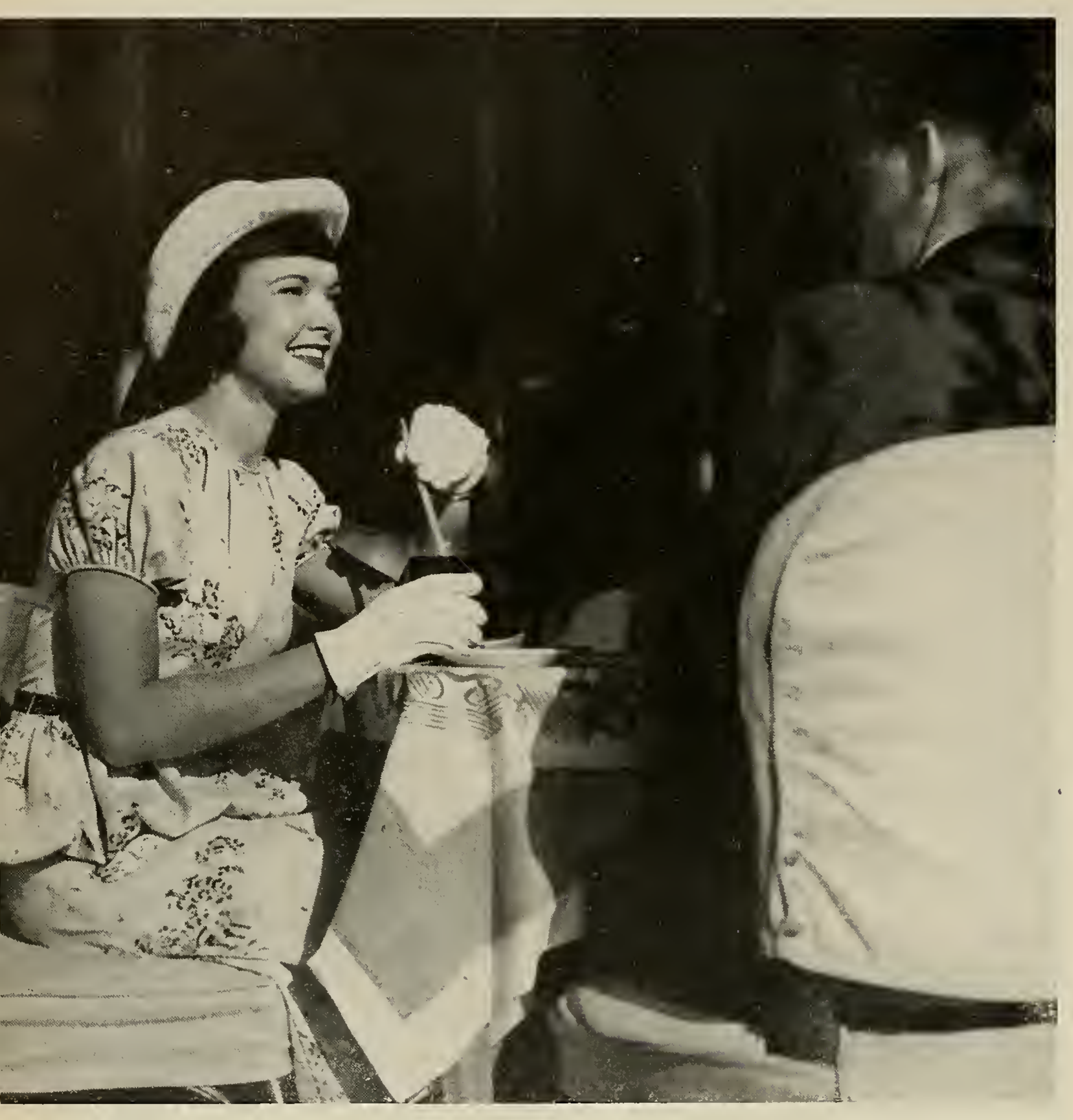


DESIGN BY JOSEPH ZUKIN

DESIGN BY F. B. HORGAN

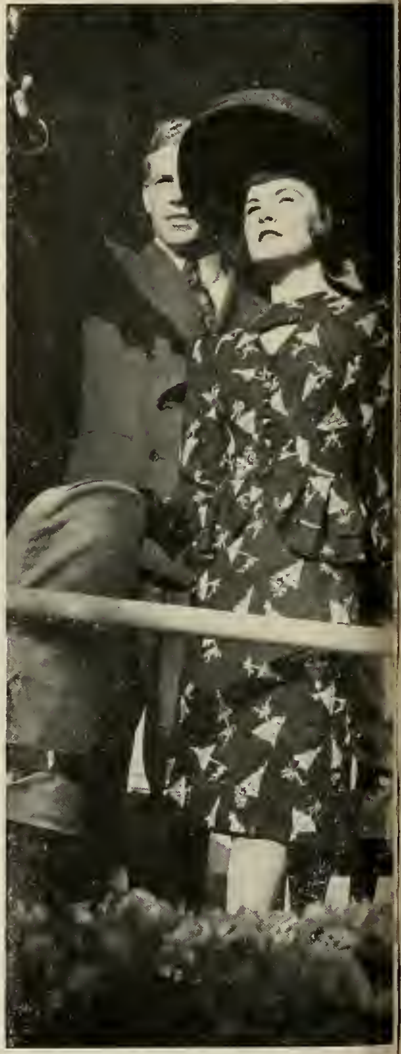


Addie Masters puts a ceremonial pattern on blouse worn with slacks. *left,* a California Authentics print that's full of fun: sizes 10-16. about $40 at Carson Pirie Scott. Chicago; Neiman Marcus. Dallas. In the same "authentic" fabric collection, Joseph Zukin makes a playsuit and skirt. *above,* with a cross-wise shoulder strap. full free skirt. Sizes 10-18, it's about $30 at Desmond's, Los Angeles; O'Connor. Moffatt & Co.. San Francisco: D. H. Holmes, New Orleans. *Below,* F. B. Horgan's five-piecer makes dramatic use of the panoramic print in jacket. about $15. with bra and short set, about $11 (blouse and skirt not shown) . . . sizes 12-18, at Desmond's Los Angeles; Carson Pirie Scott. Chicago; H. Liebes. San Francisco.

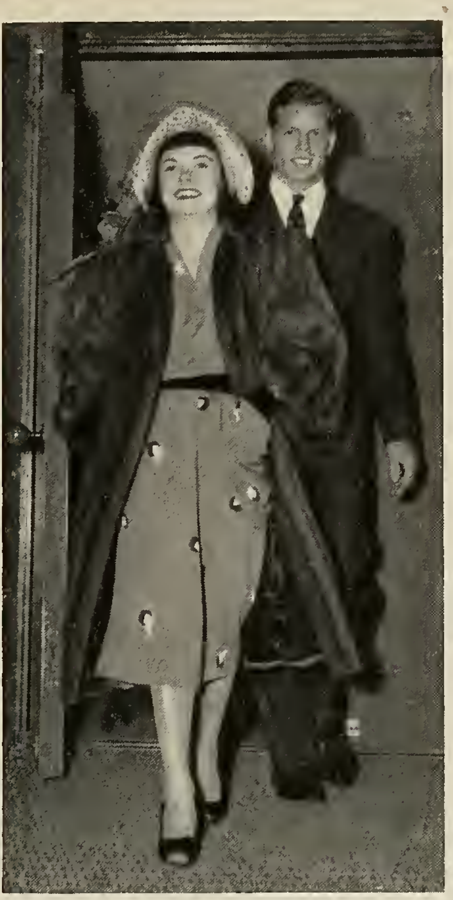


• SPRING BREAKS INTO PRINT . . . INVITING AND INTRIGUING, WITH PARTY-LIKE EXPECTANCY IN GAY, LIGH HEARTED FASHIONS WORN AT THE BEVERLY-WILSHIRE HOTEL: PARASOLS , CLOWNS AND FLOWERS TAKE TO PEPLU FULL AND PLEATED . . . TO SKIRTS, TAPERED, SLIM.

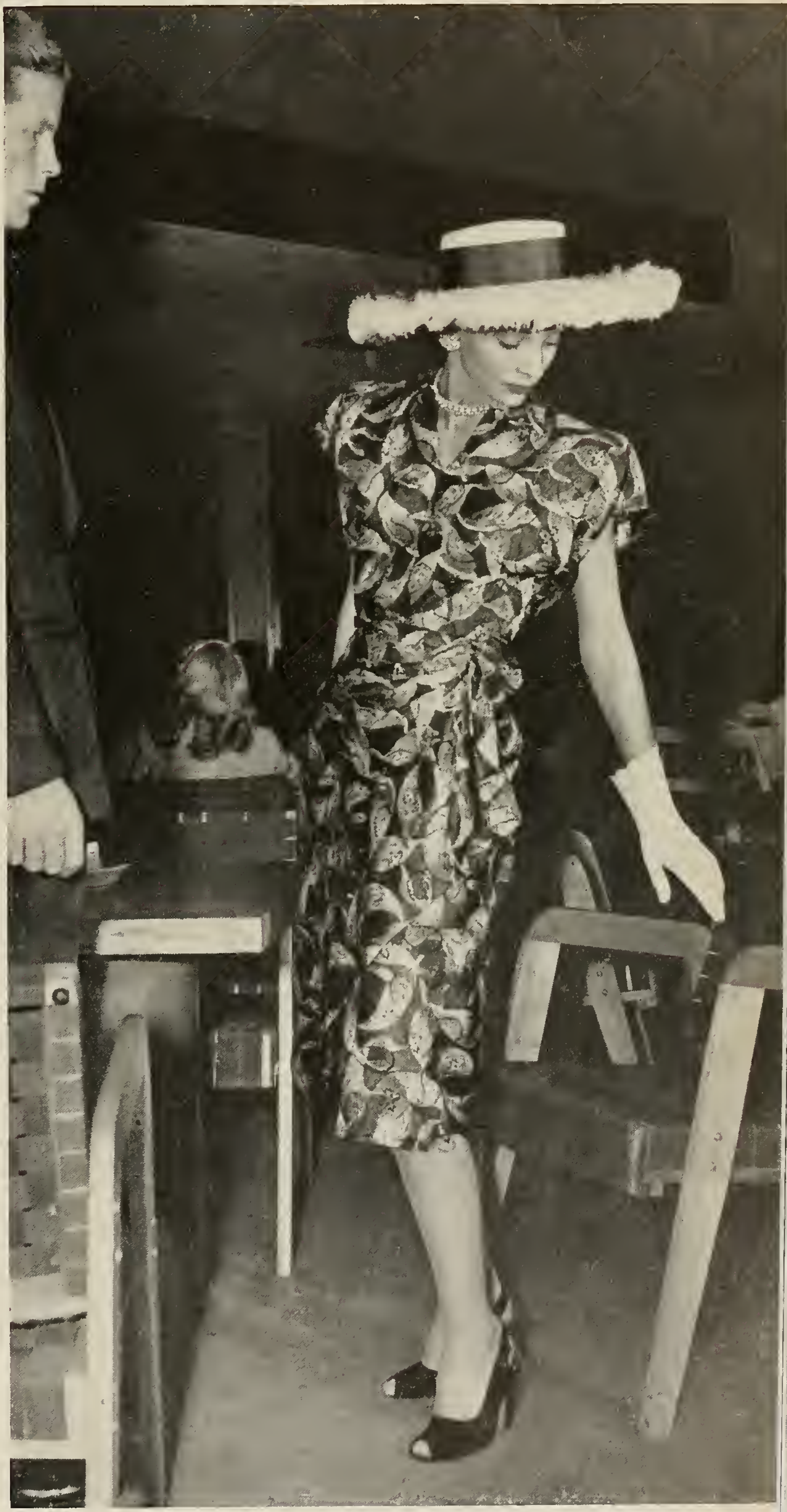
• *THIS PAGE, LEFT:* AND CELEBRATING IS HELEN OF CALIFORNIA'S SPRING HIGHLIGHT OF CELANESE ALLURACEL WITH AN ALL 'ROUND PEPLUM. ABO $25 AT H. LIEBES CO., SAN FRANCISCO; DE PINNA, NEW YORK CITY. STRAW DERBY BY LESLIE JAMES. *BELOW:* LUNCHEON DATE, MISS HOLLYWOOD J WITH LONG, PEGGED SLEEVES. ABOUT $25 AT JOSKE'S, SAN ANTONIO; H. P. WASSON, INDIANAPOLIS. KENETH HOPKINS HAT.

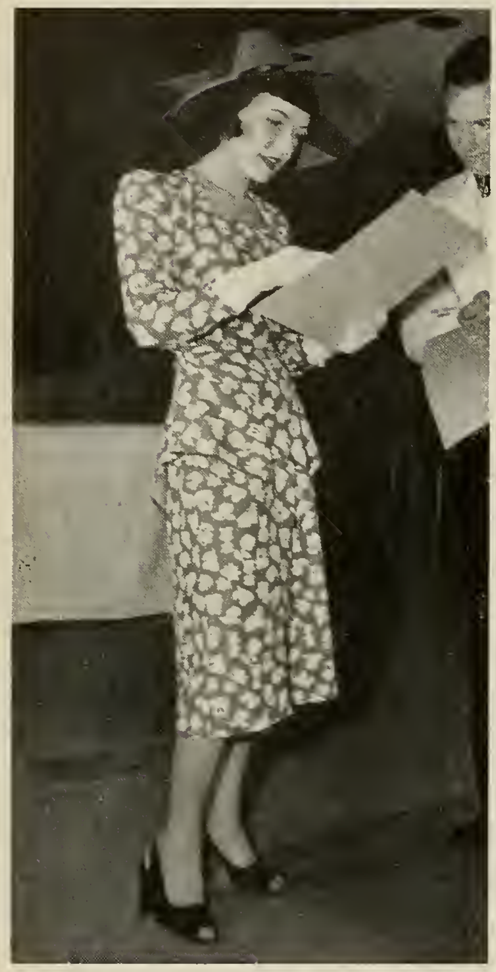


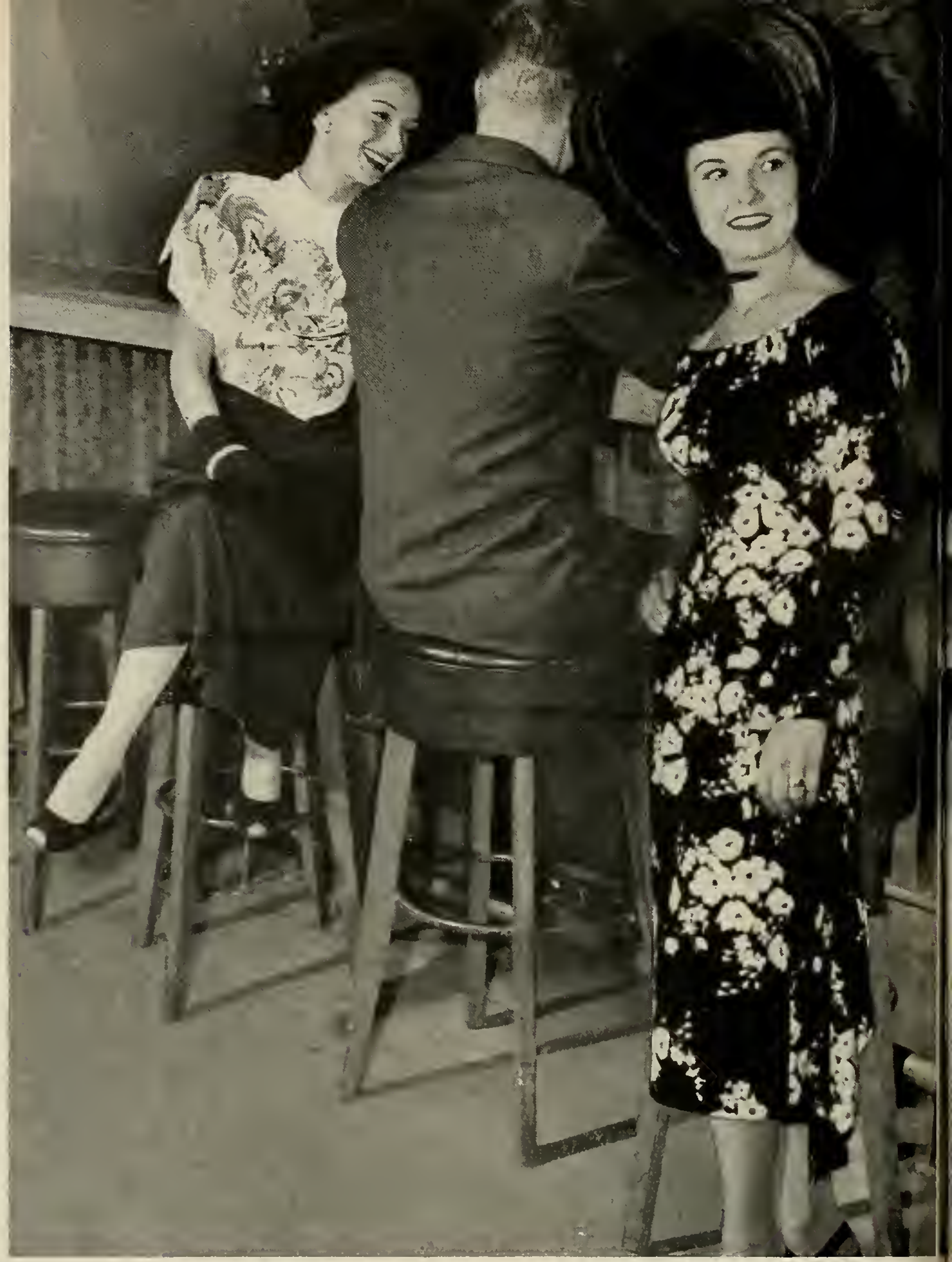
PRINTED INVITATIONS...



• SPRING COMES EARLY AND STIRS UP EXCITEMENT AT THE BEVERLY CLUB FOR THOSE SPECIAL OCCASIONS. *THIS PAGE, ABOVE:* STOPPING FOR COCKTAILS, GEORGIA BULLOCK'S FAVORITE HAS A CASUAL, POCKETED DRAPE IN DUBONNET ONONDAGA; ABOUT $35 AT J. W. ROBINSON, LOS ANGELES. WITH IT SHE WEARS A STRAW BONNET BY KENETH HOPKINS AND A WILD MINK COAT. • *RIGHT:* DINNER DATE, MARBERT'S PURE SILK PRINT HAS A DANDY, STAND-UP COLLAR, ONE-SIDED DRAPE. ABOUT $35 AT TITCHE-GOETTINGER, DALLAS; BLOOMINGDALE'S NEW YORK. BIG WHITE SAILOR BY LESLIE JAMES.





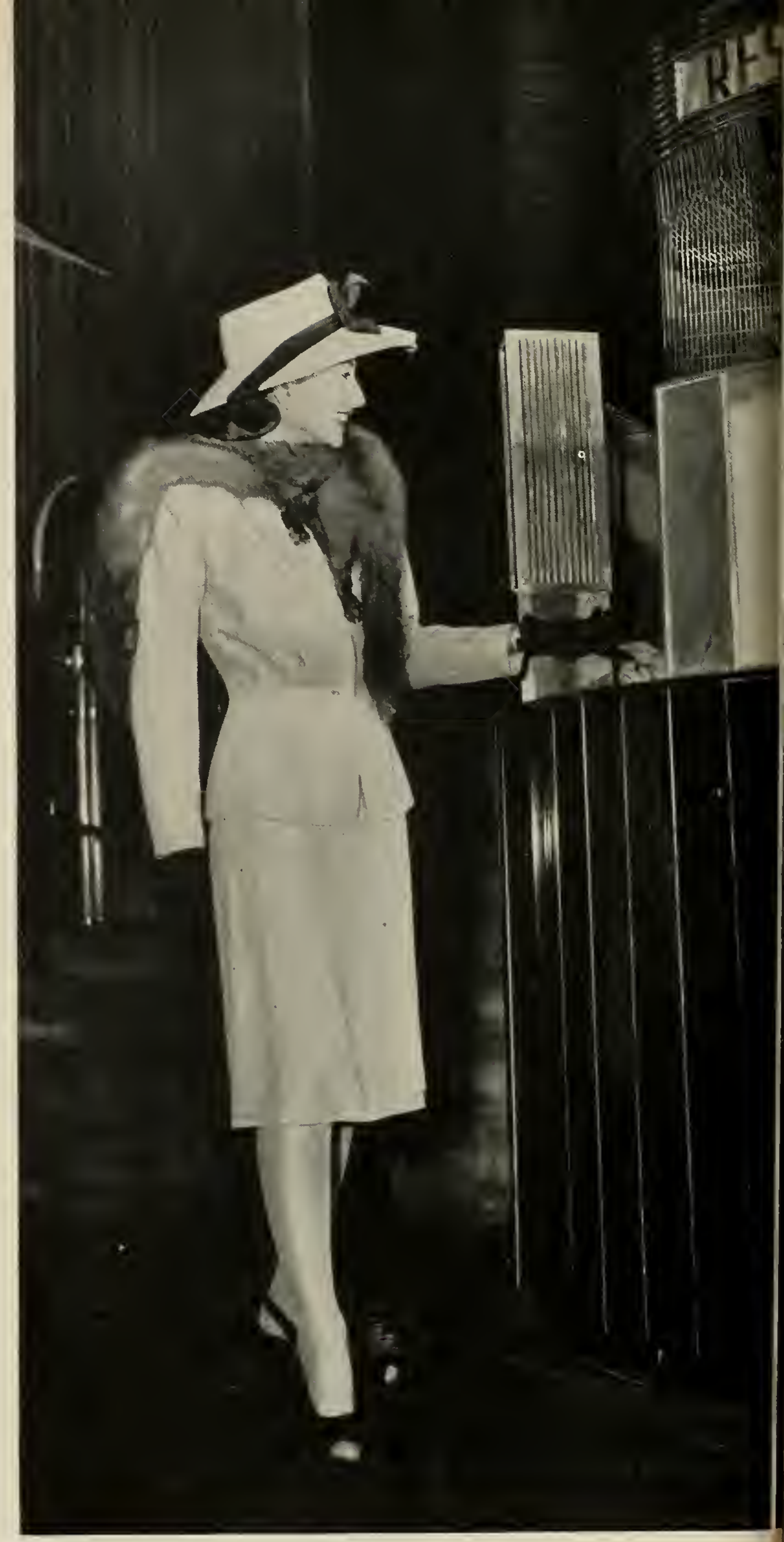


• FIRST SIGNS OF SPRING. AND FRESH AS PAINT, PRINTS TAKE A SURPRISING NEW TURN: DIPPING PEPLUMS, OFF-THE-SHOULDER NECKLINES, DRAPED SKIRTS. *THIS PAGE, FAR LEFT:* SPECIALTY OF THE HOUSE, JACK HUSTON'S GEOMETRIC PRINT IN FOREMAN CREPE; ABOUT $35 AT J. W. ROBINSON, LOS ANGELES; SUZY LEE HAT. • *ABOVE, LEFT:* OVER COCKTAILS, DOROTHY O'HARA'S BLACK SKIRT PLAYS UP TO BLOUSE OF CALIFORNIA AUTHENTICS PRINT; ABOUT $40 AT H. LIEBES, SAN FRANCISCO; DEWEES, PHILADELPHIA. OPEN CROWN HAT BY SUZY LEE. • *ABOVE, RIGHT:* PEGGY HUNT DIPS A HEMLINE; ABOUT $45 AT MAY COMPANY WILSHIRE, LOS ANGELES; NEIMAN MARCUS, DALLAS; SHILLITO'S, CINCINNATI. KENETH HOPKINS HAT. • *OPPOSITE PAGE, ABOVE:* GOING PLACES, ELEANOR GREEN'S TUNIC; ABOUT $20 AT MAY COMPANY, LOS ANGELES; O'CONNOR MOFFATT & CO., SAN FRANCISCO; BURDINE'S, MIAMI BEACH. • *BELOW:* DEMOISELLE'S PURE SILK PRINT; ABOUT $85 AT NANCY'S, HOLLYWOOD; CHAS. STEVENS, CHICAGO.

. . . AND PARTY REFRESHMENTS

PHOTOGRAPHED BY LARRY VERNON

SUITS:

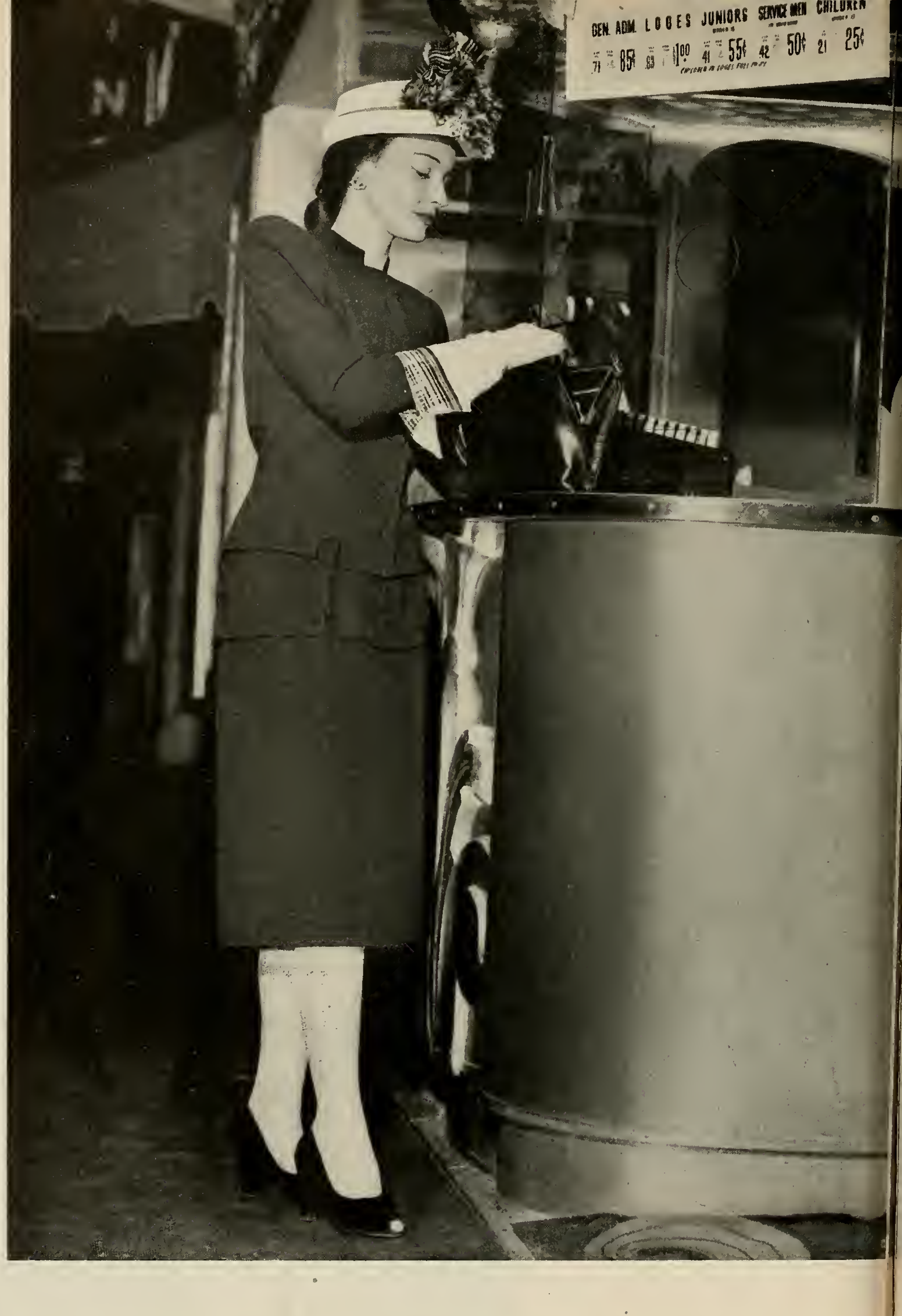


● FOYER FASHIONS, THESE . . . UNLINED SPRING SUITS WITH GREAT SOCIAL ASSURANCE; FOR THEATER, CAFE, OR ABOUT TOWN. *ABOVE,* DAN GERTSMAN SOFTENS THE CLASSIC CARDIGAN WITH WAIST TUCKS, NECKLINE SCARF FOR THE FRESH AIR OF SPRING. IN RAYON SHANTUNG, SIZES 10-18, ABOUT $25 AT HECHT CO., WASHINGTON, D. C.; WM. H. BLOCK, INDIANAPOLIS. SUZY LEE HAT.

● *OPPOSITE PAGE, LEFT,* KEN SUTHERLAND'S PEPLUM-POCKET SUIT IN COBRA, BY CALIFORNIA FABRIC CO., OF WOOL AND RAYON . . . SIZES 10-18, ABOUT $30 AT J. J. HAGGARTY, LOS ANGELES. CASPAR-DAVIS MILAN HAT. THE GLORIFIED CUTAWAY, *RIGHT,* IS A HOLLYWOOD PREMIERE INTERPRETATION IN AIR BRIGADE RAYON BY RELTEX, SIZES 10-18, ABOUT $25 AT JORDAN MARSH, BOSTON; BON MARCHE, SEATTLE. A WEYMAN BAKU HAT.

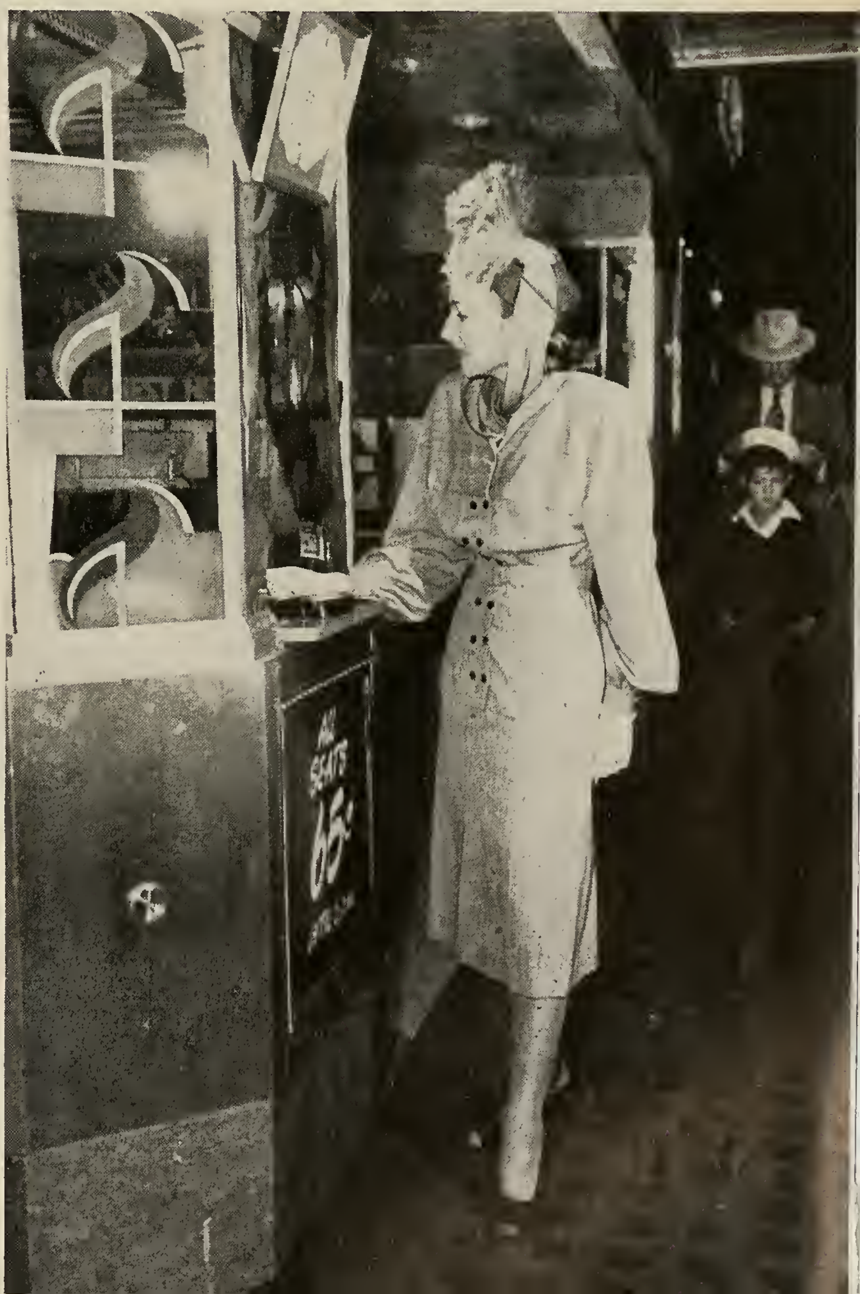
FOR TODAY'S SHOW

MATINEE
TODAY


GEN. ADM.
LOGES
JUNIORS
SERVICE MEN
CHILDREN
.71
85¢
.83
$1.00
.41
55¢
.42
50¢
.21
25¢

SUITS: CURRENT

●NIGHT AND DAY, A SUIT'S THE THING . . . AS FULL OF DRAMA AS THE CURRENT SHOW, AS VERSATILE AS ITS STAR. GEORGIA BULLOCK'S SOPHISTICATED VERSION, *LEFT,* OF DUCHARNE WOOL, WITH NOTCHED STAND-UP COLLAR, PEPLUM ON THE SKIRT TO GIVE ILLUSION OF LONGER JACKET. NAVY BLUE OR CARAMEL, SIZES 10-16, ABOUT $50, AT CARSON PIRIE SCOTT, CHICAGO. SUGAR SCOOP STRAW WITH MATCHING GLOVES BY JOSEPHI. BEE NORTON PEARLS; BAUM MARTEN FURS. ● *RIGHT,* JOY KINGSTON SUIT-TYPE DRESS WITH BUTTONS ON PARADE . . . DOUBLE-BREASTED, INGENIOUS YOKE SLEEVES. IN KINGSTRIPE, A COHAMA RAYON FABRIC, SIZES 10-16, ABOUT $30. PHOTOGRAPHED AT EARL CARROLL THEATRE IN HOLLYWOOD BY LARRY VERNON.



FAVORITES

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MAJER FABRICS

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Lin-Dura . . . a linen-type spun rayon of American Viscose staple fiber. Hand washable. Five California sun-drenched colors.

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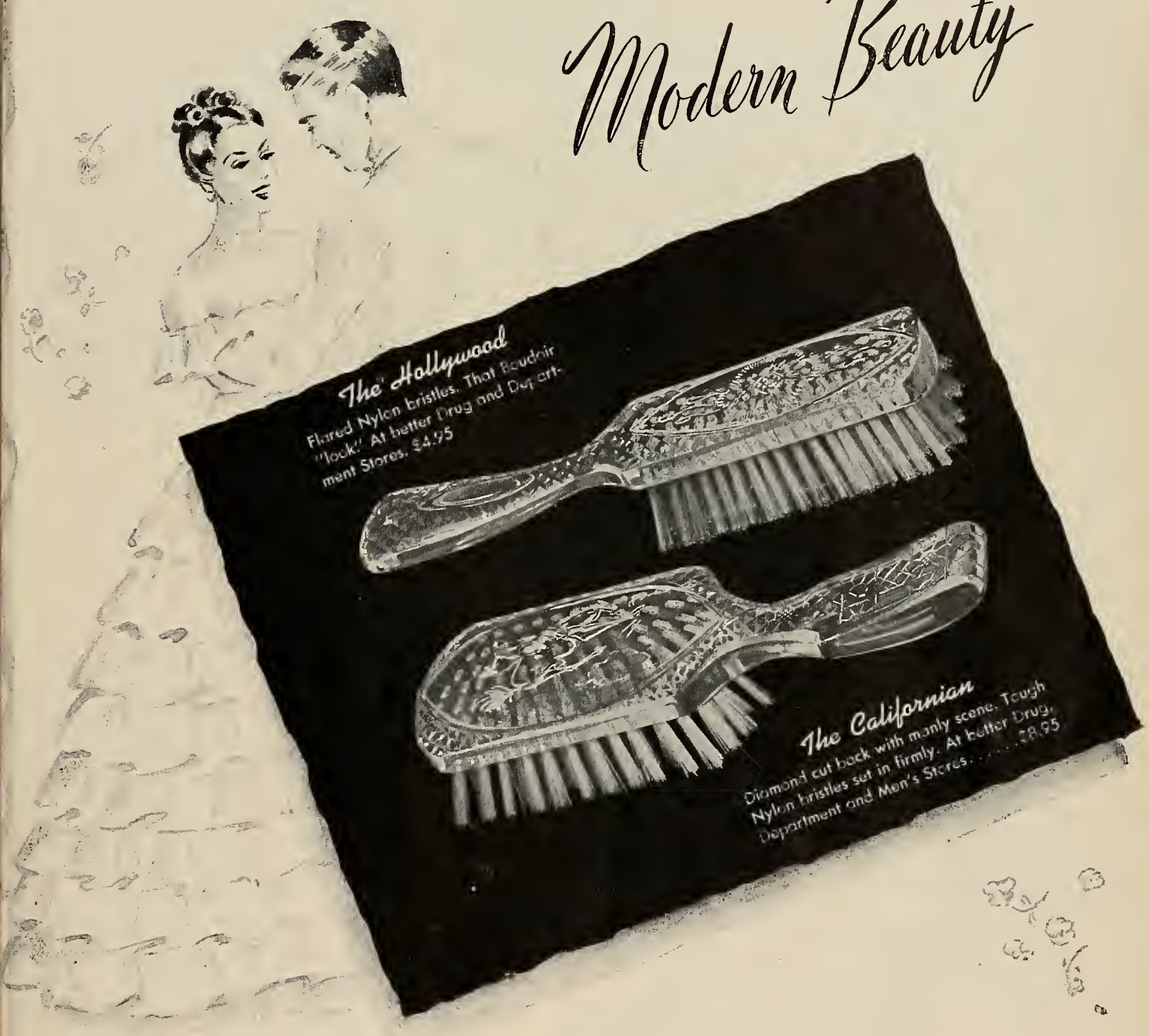
OLD FASHIONED QUALITY with *Modern Beauty*



The Hollywood
Flared Nylon bristles. That Boudoir "look." At better Drug and Department Stores. $4.95

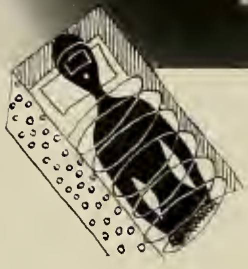
The Californian
Diamond cut back with manly scene. Tough Nylon bristles set in firmly. At better Drug, Department and Men's Stores. $8.95

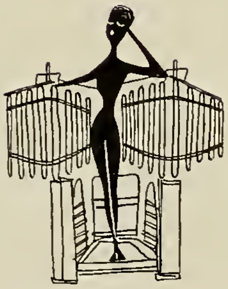
Through all the years, vanity has insisted that a good Hair Brush was an essential luxury; and when mother was a girl, quality usually just meant something durable. ...Today, Le Vant Brushes combine *every* advantage. Quality, enduring beauty, exquisite patterns.

The Women's and Men's models have the finest of Nylon bristles, flared in wide angles, enabling the Nylon to reach your scalp gently.

Le Vant Quality is found only in Le Vant Brushes. Brush *your* hair to modern beauty.

CALIFORNIA-MADE BRUSHES BY *Le Vant*
BRUSH CO. "*since 1930*"
LOS ANGELES





● Probably more written words are devoted to the problem of being figure perfect than to any other phase of woman's eternal search for dazzling perfection. And there's reason for it, since having a well-proportioned body takes more time, effort and concentration than any other job of self-improvement.

The utopian approach is to dwell on the high plane of balanced diet and conscientious and scientific exercise. But let's face it . . . it takes more time and strength of character than most of us possess. At least, that's the practical viewpoint of such salons de beaute as that of Elizabeth Arden . . . for instance, the one on Sunset Strip which keeps Los Angeles and Hollywood socialites and celebrities in trim.

Arden offers, for a price, three principal methods of weight reduction, woman's most obvious figure flagrancy. There is the procedure of melting off pounds . . . with cooling ice packs at head and throat, you're gently encased in warm wax, then wrapped in sheets, blankets, and heat-retaining wax paper for an hour.

Then there is the electric roller, a fascinating mechanical exerciser that concentrates on fatty portions, is adjustable from ankles to neck. Banks of rollers literally rub away avoirdupois while you stand comfortably reading a magazine. Thirdly, there is the spot reducer which contracts congested flesh by electrodes, and is a concentrated treatment. All three methods are.

a peaceful mind, an intelligent diet and a good massage will work wonders with your health and your figure...

relax..and enjoy it!

of course, supervised by trained young women, and all three are accompanied by massage.

Massage is not, as the consensus holds, a process of pounding and rubbing away unnecessary flesh. Its chief value is therapeutic, and this is the attitude of masseuses of integrity. Because of this, it really deserves thoughtful attention.

Treatment by massage relaxes the nervous system, eases contracted flesh and lymphatic congestion . . . and it is these latter conditions that must be corrected for figure improvement. To lose weight, relax! And massage is the way to do it.

One of the newcomers to the salon on the strip is a young French girl who ministered to war-weary Parisiennes. And her thoughtful comments on the damage that standing in line, walking miles, worrying intensively and eating improperly can do to body machinery offer convincing justification for the so-called luxury of massage.

Perhaps many women would think twice before embarking on painless, but rather expensive weight reduction via wax or electricity. But there are few women who would not benefit by an occasional sojourn on the rubbing table under the hands of an expert masseuse.

Almost any kind of worry . . . domestic, financial, emotional or career . . . can tie you up in knots. And unsightly bulges. And while some find the achievement of beautiful slimness an end in itself, there are more to whom the zestful well-being of a happy nervous system brings even greater rewards.

Our moral for today: for the body beautiful and the face serene, relax. And if you can't manage that by yourself, treat yourself to a really good massage. Then whatever method of figure improvement you choose . . . diet and exercise, wax baths or electric gadgets . . . will have immeasurably more chance for success. Don't overlook the fact, too, that there are several things you can do for yourself . . . without benefit of professional or automatic reducers. Will power can take the place of money, and once you put your mind to it, it isn't as tough as you might think.

Ask your doctor, for instance, about a diet high in proteins—lean meat, cottage cheese, etc.—certain green vegetables and fruits. It's an exploded theory that you have to be hungry in order to achieve slimness. Skip the fattening carbohydrates (starches) and sweets and gravies, of course. It still can be a pleasure to eat.

As for exercise, make sure you're doing the proper things to keep your circulation stirred up. Then the blood stream can cart away burned up fatty tissue. Some ill-advised maneuvers can harden those bumps into a mass of muscular contraction; exercise doesn't need to be strenuous to be effective.

And don't forget . . . relax!

by sharon terrill

SO YOU WANT TO BE

THE "GLAMOROUS LIFE" ISN'T AN EASY ONE . . . IT'S HARD WORK, DEMANDING AND FRUSTRATING . . . BUT IT SPELLS SUCCESS FOR A LUCKY FEW.

Would you like to be a model?

You would? Good . . . that puts you right in there with thousands of other girls who haven't the vaguest idea what it entails, either! Because there is rarely a tender young thing past thirteen who hasn't seriously decided . . . with practically no scrutiny of the subject whatever . . . that modeling would mean life's fulfillment for her come the time when she would have to earn her own pin money, mad money or mink coat money.

Verily. Just as little boys pass through phases of wanting to become cowboys, G-men or fighter pilots, little girls undergo a craving to become models. It is as inevitable as adolescence, only much more permanent, because very often big girls have that same feeling. However, many of them will follow through . . . the pretty, smart ones . . . and do become models.

They are the ones who have the physical strength of Valkyries, the fortitude of medieval saints and complete dedication to an idea . . . that last quality above all . . . and, of course, a few other assets of varying importance that attribute to success.

If you're really considering modeling, or are nigh on to being crushed because you've never considered it seriously, let's throw a little light on the subject and see what you've missed so far.

Why do you want to be a model? "Oh, it's glamorous," you'll say. "And it has a minimum of inconveniences. Models get to go to such exciting places and wear such gorgeous clothes. Besides, they nearly always end up on the stage or in the movies, or like girls in toothpaste ads they marry millionaires! Modeling has a miraculous value of prestige . . . an open-sesame quality . . . and it's easy work.

"And," . . . you'll remind yourself . . . "I'm really beautiful. Secretly beautiful. All I need is the right make-up, hairdo, foundation garments, clothes, lighting, setting, photography and retouching to bring it out . . . where it should be . . . right to the hungry eyes of the public!

"Really, you don't have to be beautiful. I read that someplace. Beautiful women aren't really beautiful. Look at Cleopatra. It's their souls that does it. And everyone knows . . . well, not everyone . . . but I know, that at heart, I'm really a fatal charmer, with an exotic spirit crying for an outlet. I'm compelled to express this thing . . . give vent to it . . . or it may atrophy . . . furthermore, modeling's lucrative."

Well, how much of this is true?

First of all, there are two large divisions of the profession: photographic modeling and live modeling . . . and these divide down to a hairline.

Photographic modeling includes two divisions itself: fashion photography and product advertising which covers the field for any particular commodity. Style photography forks out into high fashion and plain fashion, depending upon the price of the garment and the type of publication in which the picture is to appear. High fashion carries another implication, too . . . the age and sophistication of the model . . . and a junior or collegienne type is not usually branded as a high fashion model, no matter how expensive the clothing she wears may be, nor how plush the publication.

Live modeling can include any sort of personal appearance for the sake of advertisement or demonstration; and posing for artists and would-be artists in art classes falls into this category. Then, of course, mannikins show clothes.

There are three branches of the clothing industry from which a mannikin may take her choice . . . wholesale modeling, retail modeling, and showing clothes at openings for the press, for stylists, for buyers, for designers and for advertisers.

Modeling is glamorous, you say?

True, the finished product of modeling is glamorous . . . a photograph in a slick-paper magazine that displays a luxurious product, or a fashion opening with crowds of spellbound spectators; or even a small, informal fashion showing in a tearoom filled with lunch-gulping patrons who punctuate their stares with forksfull of creamed chicken. These things are fun, and you're very proud of yourself when they turn out well.

But each step is interpolated with activity that ends far short of high adventure. Each branch of modeling has its own peculiarly nightmarish aspects.

PHOTOGRAPHED BY RAY JONES

A MODEL

BY JANE NEWTON

PHOTOGRAPHED BY JOHN ENGSTEAD

SUSAN HAYWARD, BORN EDYTH MARRENER, IS A STAR . . . A STAR OF HOLLYWOOD AND HER NEW UNIVERSAL PICTURE, "SMASHUP—THE STORY OF A WOMAN." ANOTHER BROOKLYN LASS, THIS VIVACIOUS REDHEAD AT 18 DECIDED ON A STAGE CAREER, INVESTED IN A DRAMA COURSE WITH EARNINGS AS A PHOTOGRAPHIC MODEL. HER SUCCESS AS A MODEL, AND NOT AS AN INGENUE, CAUGHT THE HOLLYWOOD EYE, WON HER A TRYOUT FOR SCARLETT O'HARA, AND EVENTUALLY A LONG-TERM CONTRACT. TODAY SHE'S MRS. JESS BARKER AND THE MOTHER OF TWIN SONS.

KATHERINE CASSIDY, BORN MARIE ICIDE, IS A FAMOUS FASHION MODEL WHO WANTS TO BE A STAR. THE SULTRY HOLLYWOOD HIGH SCHOOL GRADUATE, SHOWN AT LOWER LEFT, IS UNDER PERSONAL CONTRACT TO DIRECTOR HOWARD HAWKS, IS COACHING CONSCIENTIOUSLY FOR A SCREEN AND STAGE CAREER, BUT LIKE SUSAN, MISS CASSIDY HAS FOUND THAT MODELING FOR THE CALIFORNIAN, VOGUE AND SIMILAR PUBLICATIONS KEEPS THE WOLF FROM THE DOOR.

If you'd like to aid in a demonstration you must have a penchant for being gawked at. You will find yourself sitting before a gathering of the press, of students, of amalgamated something or other, or of just plain passersby . . . while someone who also enjoys being gawked at performs on you. Usually, the demonstrator will be doing your hair for a group of hair stylists at a convention, or your face for a class in color photography, or something of like nature.

Hair and makeup demonstrations try one's real character. In the first place, a girl has to have a special brand of fortitude to want to be seen with her hair deranged and her face still in a series of boxes, bottles, jars and tubes. For here, all her secrets are out. They are first smeared on the deft fingers of the performing artist and then onto the waiting face of the model . . . there goes all her mysterious allure!

Now, using her face or scalp as a topographic map, the virtuoso begins his lecture by drawing lines all over his victim and blocking out little areas of her classical features. Then he really goes to work. With great flourish he massages goo all over her face, and she is either overcome with the desire to purr, bite his fingers or go to sleep, depending upon her mood that day.

As for me, I have done all three at a sitting.

An au naturelle model for art classes has her problems, too, but she'll tell you she likes her work. "Oh, the pay is pretty good, the hours are short, I'm in an intelligent atmosphere and . . . I never have to buy work clothes!"

Of course, the next best thing to not having to buy work clothes is to be able to buy some of them at wholesale prices . . . one of the redeeming features of wholesale modeling, which otherwise is a pretty dull grind.

A job of this type is a straight forty-hours-a-week proposition. The pay is comparable to a secretarial position and the work is infinitely harder. A wholesale model changes outfits in a dressing

(Continued on page 92)

THE DARING OF A CITIZEN, THE DESIRABILITY OF DESIGN AND THE DELIVERY OF A CHAMPION THAT LEAD THE NEWS . .

"Admiral" Tony Cornero

Henry Dreyfuss

Beda Mathew

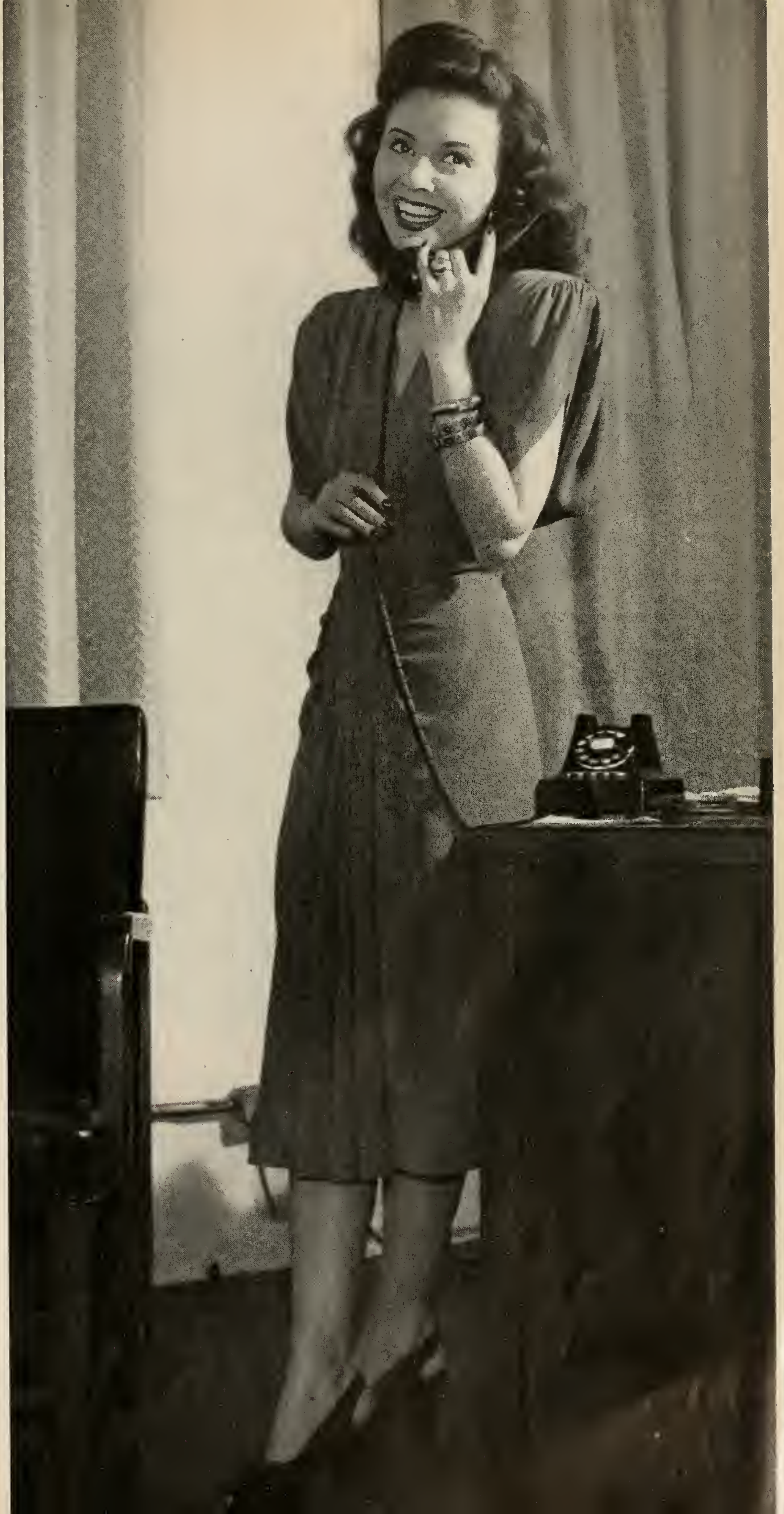
TONY CORNERO, publicly named "admiral" of California's one-ship gambling fleet, has won many bouts with inadequate Federal and State laws, and still hopes to operate his luxurious floating casino. HENRY DREYFUSS, industrial designer, began his career with Norman Bel Geddes, fashioned stage settings, a new fly swatter, the Hoover vacuum cleaner, the Royal typewriter, General Electric refrigerator, a Sears Roebuck washing machine, bathrooms for Crane, pens and pencils for Eversharp, anti-aircraft guns and the new 204-passenger Consolidated Vultee airliner. BEDA MATHEW holds the 1946 title of national field archery woman champion. Three years ago she bought a three-dollar bow and a handful of arrows . . . rifle shells were too expensive and gasoline scarce. She shot instinctively, using no sights nor point of aim. "I wanted to see whether I could outshoot the others." She did. HOWARD DARRIN, hero of World War I as a French and American flyer, probably is better known today as a designer of beautiful automobiles. Before he styled the Kaiser-Frazer line and his own fenderless, aluminum creation, Dutch Darrin achieved no little fame with his custom cars for Hollywood stars, King Alfonso of Spain, Lord Louis Mountbatten and Queen Marie of Rumania. LILLIAN MAGIDOW, teen-ager, is destined for fame as a concert pianist. Winner of the KFI-Hollywood Bowl Young Artists' Competition, Lillian had her "unforgettable evening in the Bowl" when Leopold Stokowski directed the symphony orchestra for her solo performance. PIERRE MONTEUX, in his twelfth season as conductor of the noted San Francisco Symphony Orchestra, recently tiffed over his billing under the concert soloist. Currently happy, the famous Frenchman is leading the San Franciscans in concert next month on a nation-wide tour.

in california it's...

Howard Darrin

Lillian Magidow

Pierre Monteux



SNOW QUEEN of the Annual Winter Sports Fiesta in Southern California is Miss Paula Drew, young Hollywood actress from Detroit. Selected by the Los Angeles Junior Chamber of Commerce. Miss Drew will reign over a series of sports events, climaxed by the Ski Carnival to be held at Big Pines Recreation Park February 8-9. In reel life Paula Drew plays an important role in Walter Wanger's new Universal-International production. "Washington Flyer." In real life you see her wearing a figure-flattering afternoon dress fashioned by Max Kopp of Oscar Hayman Roulette crepe.

PHOTOGRAPHED BY EDWARD H. REED

2

3

1

AN INTERIOR DECORATOR DO

TRANSFORMING TWO ROOMS INTO HOME IS ALL IN THE DAY'S WORK FOR ROBIN MANSFIELD . . . BUT IT'S INSPIRATION FOR YOU!

4

5

1 *From doorway: the long hall gains interest, turns functional, merely by addition of decorative credenza.*

2 *Comfort and charm in this downy davenport in moss green; favorite print is framed in glass, above.*

3 *Robin Mansfield finds many occasions to use desk for practical purposes: focal point of beauty in the room.*

4 *A tiny bedroom can be most attractive: here is definite color scheme, compact arrangement, personality.*

5 *A kitchen . . . believe it! . . . is just behind the screen in one corner of Miss Mansfield's living room.*

ER HOMEWORK

by Virginia Scallon

Robin Mansfield is a successful young careerist who takes her work home with her. An interior decorator for W. & J. Sloane, she found her most challenging assignment was to furnish her own minute apartment so that it would have the qualities of hospitable, comfortable California living.

The apartment is a miniature pent house . . . set atop a garage . . . and had several perplexing problems, all of them connected with space.

For instance, a long narrow hall leads from the front door to the living room . . . a lavish waste of space until Miss Mansfield dreamed up the idea of placing a credenza midway, put colored glassware on top, records and hospitality properties inside. Now the awkward hall performs graciously as another room!

Then, "They gave me all this space whether I needed it or not," she laughed as she sidestepped into a tiny bedroom, probably a total of 8 x 11 feet small. But an overall pattern of red and green ivy on white wallpaper sets a gay color scheme, the single bed with its tufted headboard and quilted covering in a new multicord fabric is a brilliant choice, the ruffled underskirt of allover pique embroidery is enchanting. Draperies are of the same red fabric, with tiny pleated ruffles of white gabardine.

There is just enough room for a bedside table, a chest, a slipper chair . . . just room enough!

But it is in the living room that Robin Mansfield has justified her training in interior decoration. A scant 11 x 12 feet squarish, it is abrim with personality and has areas designated for study and reading, for relaxation, for entertaining: Decorator-wise, her first step was to paint the walls a soft gray . . . in other words, causing them to recede and create an immediate illusion of space. Ceiling and molding is white, floor is covered wall-to-wall with soft rose carpeting.

Focal point is a kidney-shaped kneehole desk, as colorful, with its red leather top, as it is practical. There is a touch of sophistication in the rose velvet tufted chair, and comfort galore in the deep-seated davenport in mossy green. Green ceramic lamps, nested end tables and an expandable coffee table, a radio for inspiration, a traditional wing chair for dignity and charm . . . and all arranged in a conversational grouping.

But there are more tricks of the trade than choosing the furnishings, and behind a folding louvre screen Miss Mansfield has concealed (1) a two-burner electric plate which sets conveniently atop (2) a miniature refrigerator. Here it's a simple matter to cook for one, even to whisk up a buffet supper . . . particularly when the tip-top table against the wall straightens up and comes out into the center of things when socially inclined!

california cooks

by helen evans brown

love those vegetables! —even children will

● The Californian is growing up and having fun doing it! Growing up is fun for children, too, and one of the most exciting things about getting out of the nursery is the thrill of eating with the grown-ups. But it will be no thrill for the grown-ups if they have to sit through repeat performances of the "I-say-it's-spinach" routine, and why should they? I'm no child psychologist, but I can have my own ideas, can't I? I believe that if a child knows that his parents really relish their food; that meal time is pleasure time; that a new dish is an exciting adventure; then, I believe that that child will grow up with a keen interest in fine food and a certainty of getting much joy out of life. So when your pediatrician gives you his approval, give the youngsters a break. Let them taste of your delicious dishes. Just taste; and if the flavor's too new, too strange, skip it. Switch back for the moment to the chopped carrots or strained applesauce. Remember that you didn't like your first olive (or did you?). Soon those potential gourmets again will be evincing an interest in parental fare, and before you know it, they will be eating almost everything you eat and loving it. At least, that's my theory, and I do so hope I'm right!

But the best adjusted eaters, and I mean of all ages, sometimes balk at vegetables. Even Charles Lamb, who wrote of food with reverence, once said: "The whole vegetable tribe have lost their gust with me," and I know just what he meant, don't you? It's usually about this time of year that the feeling hits me, and I know but one thing to do about it—find new ways of cooking the same old vegetables. And why not? There must be ten thousand ways to cook a piece of beef, but how many ways do we know of cooking carrots? Precious few. So here's to new ways of cooking vegetables—ways that will delight the children, and will dissuade your biggest baby from making cracks about moving to a hutch or changing the family name to Nebuchadnezzar.

Before I launch into the recipes, may I make a strong plea for vegetables that are not overcooked? If you use frozen vegetables, follow the directions on the package. If you use a pressure cooker, read the time table that came with it. If you drown your vegetables in water, cook them to a mush, then pour all the flavor and the nutrients down the sewer when you drain them, stop it! And if you don't believe I'm right, ask your favorite home economist. She'll tell you the nutritional advantages while I dwell on the gastronomical ones. It's a comforting thought that the foods that taste best are usually best for us.

Let's think of peas first, most people do. Me, I think they're overrated except when they're cooked this way:

peas paisano

Wash a bunch of green onions and remove roots. Cut them, green part and all, into slices about a quarter of an inch thick. Put in a heavy saucepan with four tablespoons of butter and cook until the onion becomes limp. Add two twelve-ounce packages of frozen peas (or a pound and a half of shelled fresh ones) and a half cup of water. Add an eighth teaspoonful of sugar and a half teaspoonful of salt. Then cover and cook very gently until the peas are tender. If they're frozen, this will take from five to seven minutes—if large and fresh it may take as long as thirty minutes (unless you use a pressure cooker). You'll just have to test as you go along, which will be no hardship at all.

You've never liked cabbage, but then you've never had

carmel cabbage

And I said Carmel, not caramel. Chop a medium-sized onion and a green pepper, and sauté them in two tablespoons of shortening until soft. Add two tablespoons of flour, cook a minute, then add a cup of canned tomatoes, a half teaspoonful of salt, and a quarter teaspoonful of chili powder. Simmer for three minutes, then pour over a half cabbage which has been shredded and cooked for six minutes in a minimum of salted water, then drained.

Carrots are considered pretty dull eating by most epicures, unless they're cooked with an extra little fillip. One easy way to do just that is to cook them (baby ones) until almost done, then put them in a casserole with a dollop of butter and a dash of brandy, and finish their cooking in the oven. But that's not for the small fry. For them try

carrots capistrano

Wash and scrape two bunches of carrots, and put them through the food grinder, using the fine knife (or grate them). Put them in your heaviest sauce pan with a half cup of water and two tablespoons of butter. Cook slowly, stirring now and then, until the carrots are tender. In the meantime make a Bechamel sauce—this streamlined version. Dissolve a teaspoonful of chicken concentrate or a chicken bouillon cube in a cup of hot, very rich milk. Melt two tablespoons of butter, add two tablespoons of flour, cook a minute, then add the hot milk mixture. Cook until thickened and smooth, then combine with the carrots. Season with a grating of nutmeg and a little more salt if needed. It will be needed unless the chicken flavoring is the salty kind. Taste and see. This vegetable dish is particularly good if served with broiled liver and crispy bacon.

Here's a way to sneak a few extra vitamins into the meal without anyone's suspecting a thing.

potatoes verdes

Boil and mash six large potatoes. Then season with a quarter of a cupful of melted butter, a third of a cup of hot milk, a teaspoon of salt, a grinding of pepper, and a quarter cup each of finely-minced parsley and water cress. Beat well, pile lightly in a baking dish, and slip under the broiler to brown on top.

The next recipe is typical of California cookery at its simplest and best. It's an almond sauce that may be used on a dozen different vegetables—vegetables cooked to your own measure in your pressure cooker, your waterless saucepan, or in that battered old pot that you almost gave to the aluminum drive. No matter how you cook your vegetable, it will be a glorious treat if you pour this sauce over it before serving.

california almond sauce

Pour a cup of boiling water over a quarter cup of almonds and let stand for five minutes. Slip off the skins, then cut the almonds in long slivers with a sharp vegetable knife. Now melt a half cup of butter (½ of a stick), add the almonds, and cook gently until the nuts just begin to take on color. Add a tablespoon of lemon juice, boil up once, and pour over the vegetable of your choice. Try it on asparagus, cauliflower, broccoli, Brussels sprouts, tiny boiled onions, baked squash, string beans, boiled potatoes — I can't think what it wouldn't be good on. Try it on fish, too, and on veal cutlets, just in case you think I've turned vegetarian.

There are so many ways of making vegetables more interesting . . . why don't you try some of them: why don't you dress lima beans with tiny sausages that have been cut in small pieces and cooked brown? Just add them to the cooked limas along with the hot fat which has cooked out of them? Why don't you grate raw beets and cook them in a tiny bit of water until just tender: then dress them with sour cream and season with salt and pepper? Why don't you parboil halved zucchini, then brown it, along with a bunch of chopped green onions, in olive oil? Why don't you season string beans with butter which has had finely-minced parsley and lemon juice added to it? Why don't you halve tiny crook neck squash and cook it, covered with cream, in a covered casserole; then when it's tender, sprinkle it with buttered crumbs and brown? Why don't you think up your own entrancing ways of cooking vegetables, so that you can boast that in your home even the children think it's fun to eat vegetables . . . and that in California there's never a dull meal!

a short story by

john scott douglas

Pearls are always correct

● As Stephanie Nason regarded the two corsages on the dressing table, the mirror showed her that her smile held both resigned despair and tender compassion. She half-closed her eyes for a reflective moment, observing how their heavy-lidded expression gave her face an almost oriental cast.

Then she placed Steve's corsage of Talisman roses against the ice-blue of her evening gown, and the flame-and-gold rebellion of the roses was so startling that a rippling laugh escaped her.

"Now I've seen everything," she murmured, her voice shaded with mockery. "Poor Steve, he'll never learn!"

But as she studied her reflection, a shadow caught her eye and she gasped. Leaning forward, she peered at the glass anxiously and sighed with relief to find that no line marred the smooth perfection of her face. Her skin was still clear and youthful. Only her eyes, she told herself, betrayed what worldly experience had taught her.

Reluctantly returning the roses to their box, she laid the corsage of gardenias against her shoulder. They made her skin seem fairer, and emphasized the grayness of her eyes and the jet of her hair.

Trust Bonsil Salisbury to send gardenias! They'd go with any dress and were always safe. He was what these modern youngsters, with their horrid slang, meant by an "eager beaver." Stephanie made a little *moue* of distaste at the term, but grudgingly admitted that it fitted Bonsil. A hard and serious worker, he was utterly devoted to her in his somewhat stiffly correct way. But he was a slave without spontaneity, without *joie de vivre*, and sometimes his very perfection was trying. Yet however unexciting he was, she at least always knew what to expect from him.

About to pin on his gardenias, her attention was arrested by the note that had come with the roses, and now she reread it:

> *Dear Stephanie—*
>
> *Break any other date you may have, for I'm taking you to the club dance tonight. Be ready at eight.*
>
> *Steve Haskell*

"Be ready at eight!" she repeated derisively.

How like Steve to assume that she'd cast aside everyone else the moment he returned! And not a scratch of a pen from him in all these months—except the photograph of him in his new uniform. The jaunty smile was there, the saint-and-sinner expression lurked in his bright eyes, and the photograph was characteristically inscribed: *"From the one you love, Steve."*

Why she'd kept it, she did not know. For she suspected that similarly autographed photos had gone to others. Stephanie marveled that anyone with her experience could have an Achilles' heel like Steve.

It annoyed her now that with his usual thoughtlessness he had failed to call to inquire the color of her dress before sending anything as daring as those Talisman roses. She imagined that Steve had been thinking of the pale amber dress she'd worn to his farewell party, and he'd probably conspired with the florist to make up an imaginative corsage . . . for that dress she'd long ago discarded.

Her hand touched the gardenias and then faltered. Steve rubbed her at times like sandpaper, but this was his homecoming. She remembered the undisguised admiration in his eyes when she'd descended the stairs in that amber dress, and his eager, "Now I never want to wake up." How feather-footed she'd felt that night in his arms!

She had been happy; she knew it now. And slowly she returned the gardenias also to their box. Her mind struggled with indecision. She couldn't wear the Talisman roses with her cool blue dress, and she was unwilling to resurrect the passe amber dress—even for Steve. Yet she felt it would be unfair to wear Bonsil's gardenias if she went to the dance with Steve. What could she wear?

Momentary doubts chilled her until she recalled, suddenly, that pearls were correct with any gown.

Selecting a necklace from the jewel box on the table and slipping the milky strands about her throat, she regarded her reflection with weary-appearing, half-closed eyes.

"Correct," she said. "And quite perfect with this dress."

A figure came into her field of vision and a voice behind said in a shocked tone, "Stephanie—my pearls!"

Stephanie whirled around with a start. "Oh, Mother, please let me wear them," she pleaded. "I'm sixteen now, and Steve's home from prep school!"

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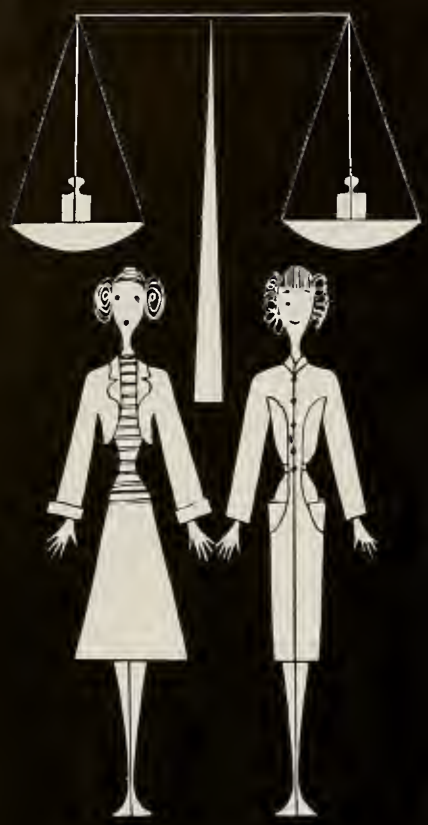
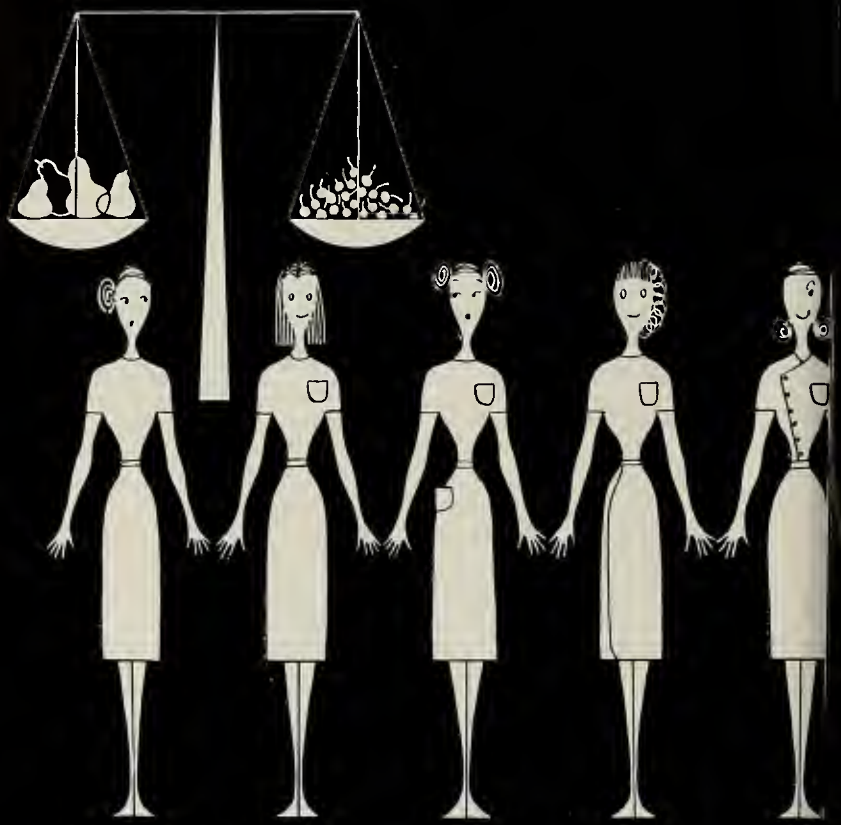


bi-symmetric balance



a-symmetric balance

second in a series of articles on dressing by design

by Florence Shuman

● When we see a beautiful design . . . whether a painting or a smartly dressed woman . . . we experience an elation and a satisfaction that is instinctive, Most of the things that give us this pleasure have elements in common. These elements are balance, harmony, rhythm and unity.

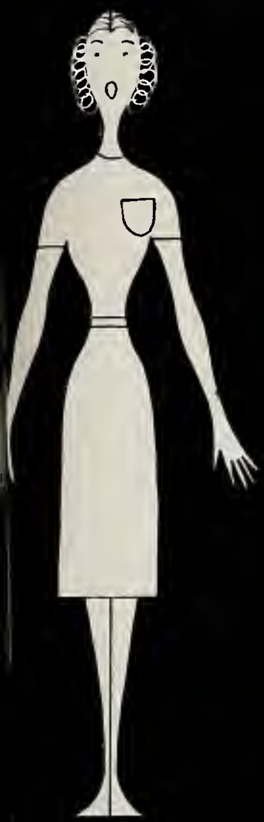
In this lesson we will discuss some of the ways to achieve balance in our clothes. Since we are seen most often without hat, coat, furs, etc., let's consider first the balancing of a dress.

There are two kinds of balance: bi-symmetrical and a-symmetrical. Bisymmetrical is the more easily recognized of the two. It implies an equilibrium obtained by equal weights on both sides of a center, or axis. A simple scale is the best example of such balance.

Maybe the reason we like a feeling of balance is because human beings are constructed on this plan, with two eyes, two ears, two legs, and so forth, on either side of a central trunk.

Here are sketches of two dresses, both bisymmetrically balanced. The first uses a seam as its central axis; in the second dress the center is felt, even though it isn't stressed.

LESSON #2



you balance this one

balance

Balance is achieved by repeating the same ideas on each side of the center.

Asymmetrical balance is more interesting because it can be composed of parts that are totally different in appearance, yet have equal weight. By weight I mean the importance, or the amount of attraction, an idea or line or part has for our eyes. Just as on a scale we can put apples on one side, potatoes and bananas on the other, and get a balance, so we can learn the trick of juggling our ideas to get balance in our fashions.

Now you can begin to experiment with line, color, texture and ornament in your clothes. The principle of asymmetrical balance gives you wonderful freedom, so that planning an outfit can be a very exciting experience!

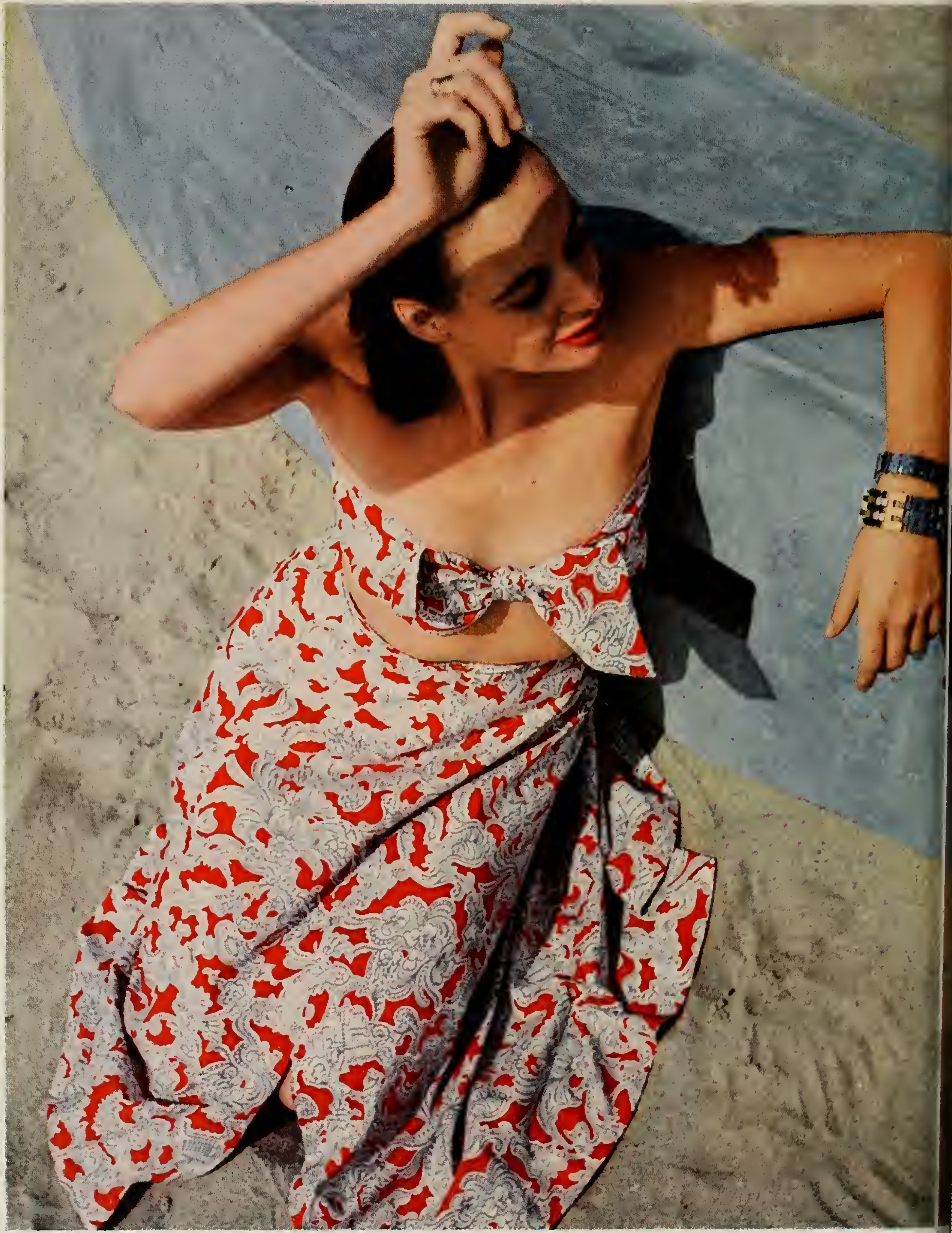
Here I have sketched a simple, basic dress. It is complete, but rather dull, you will admit. In the second diagram I have added a pocket, which takes away from the dullness, but leaves it looking rather incomplete. In the following three diagrams I have balanced the pocket idea in three different ways in order to complete the design and make the dress more interesting.

The remaining diagram is waiting for you to finish it. Test your sense of balance by adding some line or shape to complement the pocket.

It might be fun for you to trace the small figure on transparent paper. Sketch in the lines of a dress in your own wardrobe that has been bothering you. It may have a skirt draped to one side that is already busy with too many details. Or it may be something quite different. Perhaps the neck needs a clip or a bow to give a sense of balance and completeness.

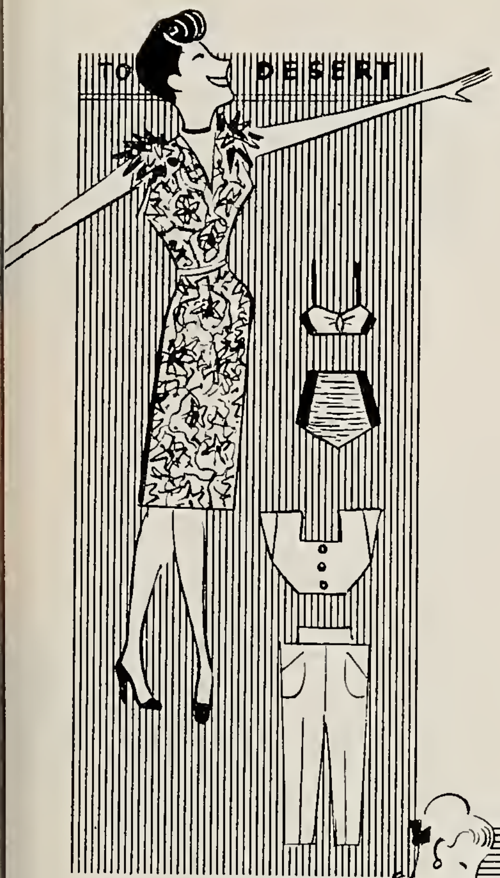
Don't stop with one idea. Make several tracings of the diagram. Start with the same unbalanced idea in each and try adding or omitting details. In that way you will have some basis on which to judge the one best suited to you. Don't limit yourself to one choice. Sketch as many ideas as you can think of. This is the method all professional designers use and you can't help but find an attractive solution. Good luck!

In the next lesson we will discuss balancing the whole figure with accessories.



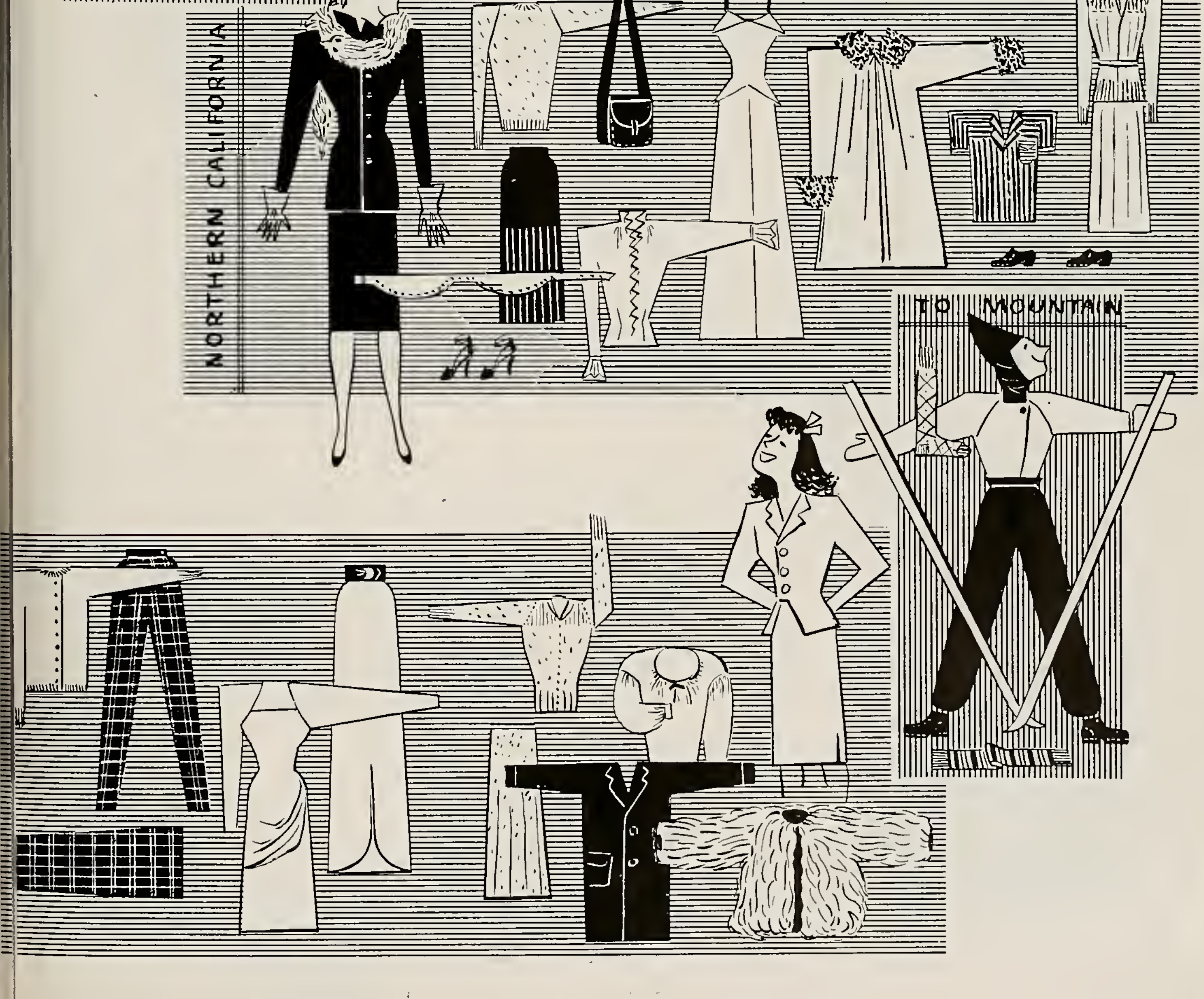
COURTING THE SUN and bright as all outdoors is Joseph Zukin's cabana skirt with bow-tied bra . . . as brief and bare as you dare! For the beach or for sunshine wherever you seek it . . . in red, black, or toast, on Bates white cotton, sizes 10-20. About $20 at J. J. Haggarty, Los Angeles; L. Bamberger, Newark; Bloomingdale's, New York. Dorothy Gray's Trans-World lipstick.

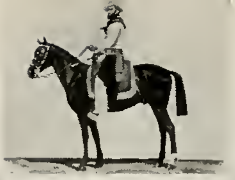
If your ticket, or even your hopes, are labelled "California-in-February," here are some travel data that may help you:



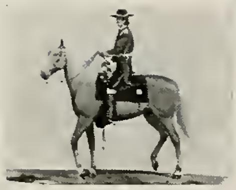
TICKET TO CALIFORNIA

Cosmopolitan San Francisco
is synonymous with the dark tailored suit, gadabout furs, a knit dress for general impressiveness . . perhaps a sophisticated dinner dress . . with casual clothes for life down the peninsula, for motor trips. More informal, Los Angeles calls for a suit . . it may be bright or tweedy for the sunny south . . a topcoat or furs, more sports clothes . . slacks and pedal pushers . . maybe a soft bright wool dress and a print with a hint-of-spring! But no matter where you go in California, plan a coordinated wardrobe . . with blouses and sweaters that match or blend with suit, skirts, slacks . . with a long skirt for formal wear. Bring umbrella and rubbers, for February is one of our dampest months. Remember the races, concerts . . the desert, mountains . . so add to the basic minimum a dash of high fashion depending upon your plans and expectations!

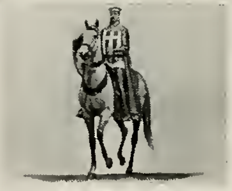




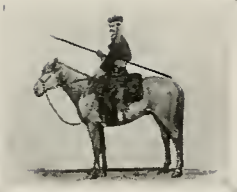
ARGENTINE GAUCHO



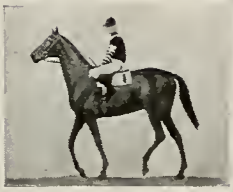
CALIFORNIA DON



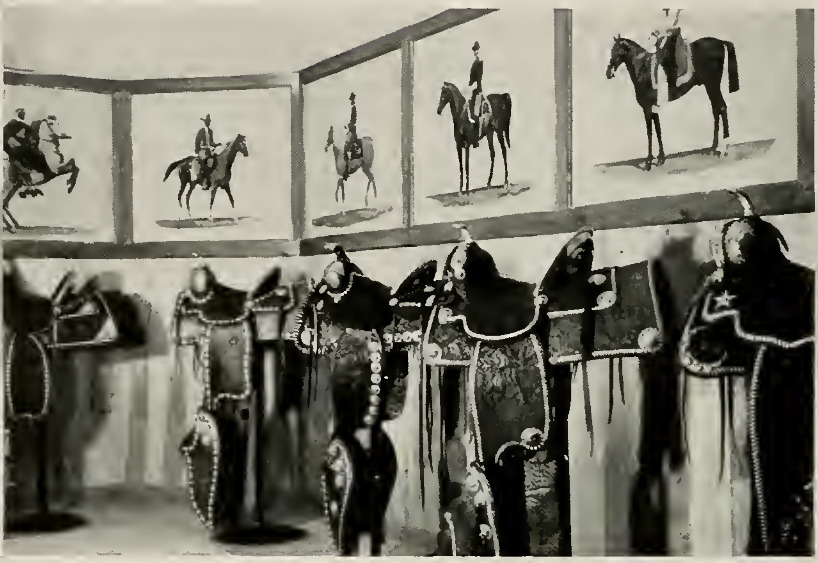
THE CRUSADER

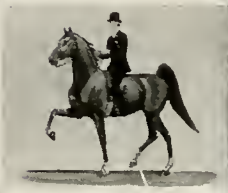


MONGOLIAN TARTAR

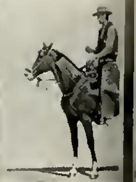


MAN O' WAR

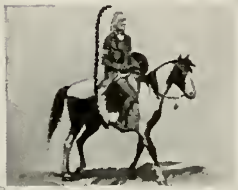




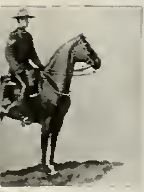
FIVE-GAITED HORSE



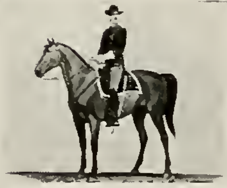
AMERI
COWB



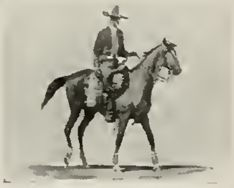
THE CROW INDIAN



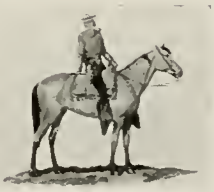
CANADIAN
MOUNTIE



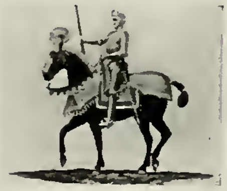
CAVALRY OFFICER



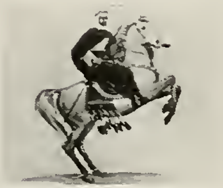
MEXICAN VAQUERO



PONY EXPRESS



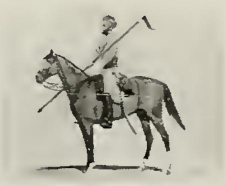
ENGLISH KNIGHT



ARAB LANCER

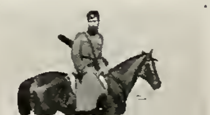
IN DWIGHT MURPHY'S TACK ROOM SEVENTEEN BEAUTIFUL OILS DEPICT THE HISTORY OF THE HORSE

A YOUNG MAN'S LOVE...



BENGAL LANCER

RUSSIAN COSSACK



Up Santa Barbara way . . . on the golden shore of the blue Pacific . . . there are a heritage and an interest in art that for generations have attracted the finest of painters, sculptors and writers bent on an idyllic rendezvous for fine living and free expression. Today, much of that interest is centered on the strapping son of a Greek restaurant owner who is as photogenic as he is brimming with talent.

Twenty-nine-year-old Nicholas S. Firfires . . . war hero, bronc buster, fencer and violinist . . . is developing a reputation in the versatile school of oils, watercolor. pastels, blockprint, charcoal, dry point and pen. And his recent assignment for Dwight Murphy, wealthy ranch owner and breeder of the world's finest Palomino horses, has earned for Nick the admiration of fellow artists and all those who visit the beautiful new tack room of Mr. Murphy's San Fernando Rey Rancho in the Santa Ynez Valley. For there, on the walls above the silver-studded saddles, are seventeen different types of horses of the world.

IRISH
TER

It wasn't an easy assignment. It required painstaking research to portray correctly the horse of each era, the habiliments of each rider . . . from the fierce Mongolian Tartar of Ghengis Kahn to the modern day Irish Hunter and the five-gaited beauty of the show.

But Nick comes by it naturally. Reared on a ranch near Santa Marguerita, he began riding, breaking and training horses when he was a sprig of eight. He loved them and relished the opportunity to meet the rangers and cowboys . . . to be "one of the boys." Real cowpunchers are his favorite subject today in his direct, realistic, colorful approach on canvas to their lusty life. John Gamble, Santa Barbara's patriarch of the palette, says of Firfires, "he has considerable ability and should succeed."

A sickly youth, Nicholas started drawing to his fancy when very young. His mother would give him a pencil and pad . . . and Nick would prop himself in bed to sketch and pass the time away.

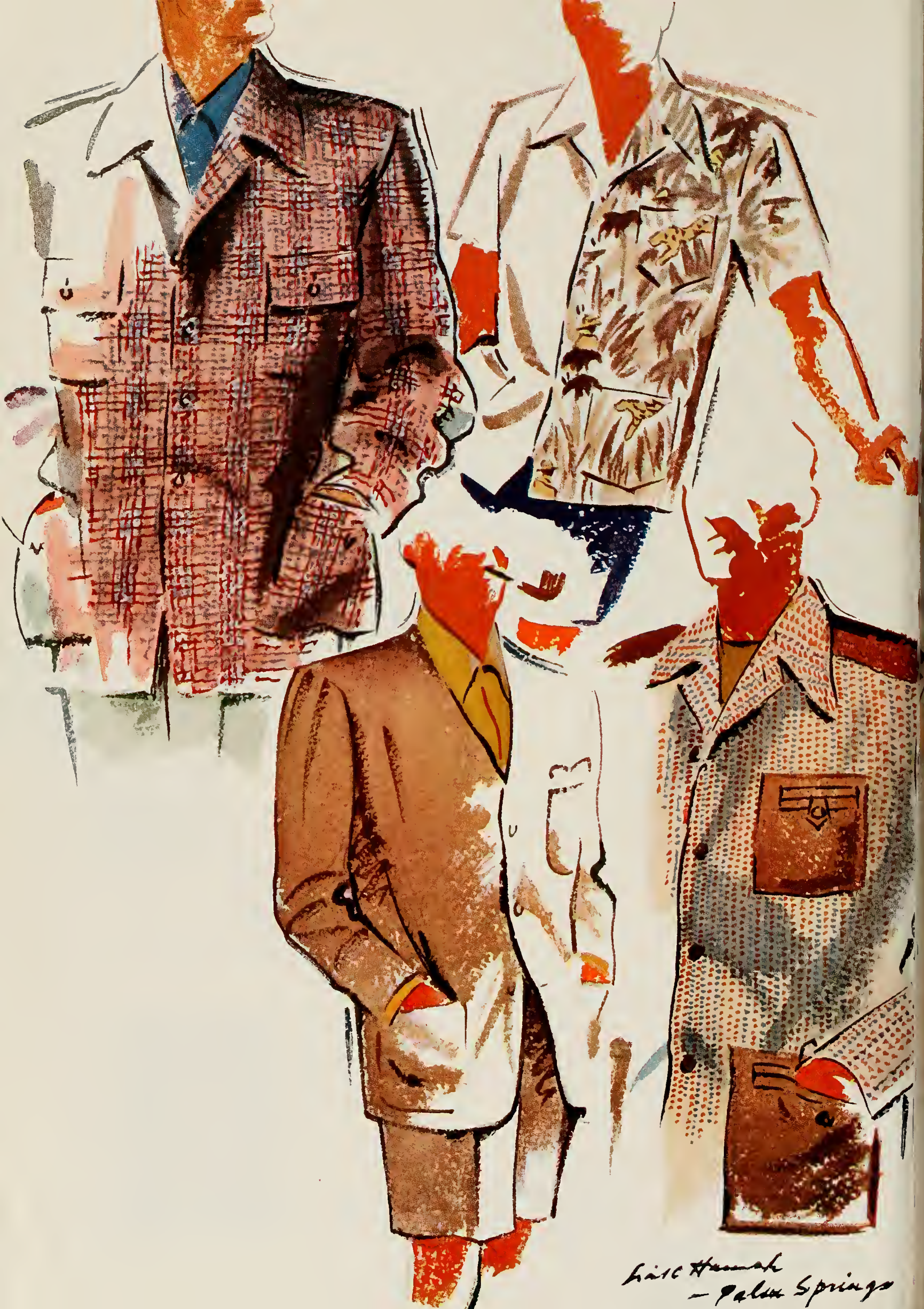
He flourished on the ranch, however, studied art in Santa Maria High School under Stanley Breneiser, played first violin in the school orchestra, and began a singing repertoire of his favorite cowboy songs. Later there were the Los Angeles Art Institute and the Art Center School for training, and William Spencer Bagdatopoulos of the Royal Academy took Nicholas under his wing . . . to teach him the technique of oils, water colors, pastels and etchings.

In the fall of 1940 he enlisted in the Army's 308th Combat Engineers and participated in the invasion of France with the 83rd Infantry Division . . . The Thunderbolts . . . first to reach the Rhine in the all-victorious drive . . . and as a sergeant was decorated with the Bronze Star and five battle star citations. Art wasn't a lost art for Nick during the war, however. He colorfully illustrated the division's historical battle brochure, "The Thunderbolt Across Europe," painted the portrait of his commanding general, Major General Robert C. Macon, while in Holland, and made many battle sketches for subsequent Army publication. In Holland, too, he was able to study briefly with Van Eyck and Jan Hal.

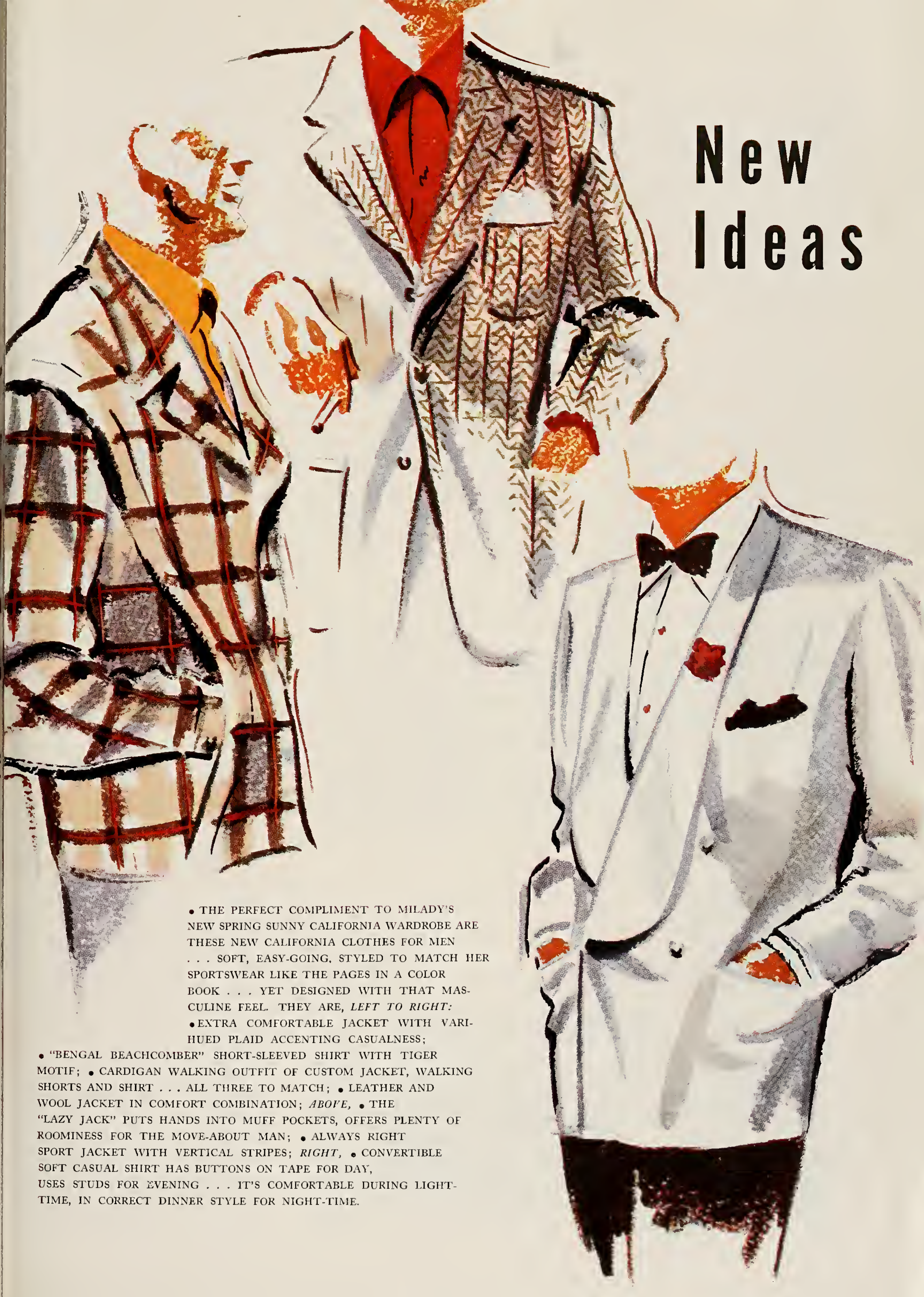
In his picturesque studio in Santa Barbara, Nicholas Firfires is a cowboy at heart . . . blue denims, high-heeled boots and a wide-brimmed hat. He's tanned and husky . . . as handsome as Errol Flynn. But he's serious about his work, the heritage of Frederick Remington, Frank Tenney Johnson. Will James and Maynard Dixon burns bright in the hope and promise of this young Greek lad.

His horses are somewhat like music . . . a universal language . . . owned and loved by all nations of the world.

NICHOLAS FIRFIRES, WAR HERO AND COWBOY SINGER, IS ONE OF CALIFORNIA'S FINEST YOUNG ARTISTS.


— Palm Springs

New Ideas



• THE PERFECT COMPLIMENT TO MILADY'S NEW SPRING SUNNY CALIFORNIA WARDROBE ARE THESE NEW CALIFORNIA CLOTHES FOR MEN . . . SOFT, EASY-GOING, STYLED TO MATCH HER SPORTSWEAR LIKE THE PAGES IN A COLOR BOOK . . . YET DESIGNED WITH THAT MASCULINE FEEL. THEY ARE, *LEFT TO RIGHT:* • EXTRA COMFORTABLE JACKET WITH VARI-HUED PLAID ACCENTING CASUALNESS; • "BENGAL BEACHCOMBER" SHORT-SLEEVED SHIRT WITH TIGER MOTIF; • CARDIGAN WALKING OUTFIT OF CUSTOM JACKET, WALKING SHORTS AND SHIRT . . . ALL THREE TO MATCH; • LEATHER AND WOOL JACKET IN COMFORT COMBINATION; *ABOVE,* • THE "LAZY JACK" PUTS HANDS INTO MUFF POCKETS, OFFERS PLENTY OF ROOMINESS FOR THE MOVE-ABOUT MAN; • ALWAYS RIGHT SPORT JACKET WITH VERTICAL STRIPES; *RIGHT,* • CONVERTIBLE SOFT CASUAL SHIRT HAS BUTTONS ON TAPE FOR DAY, USES STUDS FOR EVENING . . . IT'S COMFORTABLE DURING LIGHT-TIME, IN CORRECT DINNER STYLE FOR NIGHT-TIME.

SO YOU WANT TO BE A MODEL

by Jane Newton

(Continued from page 75)

room that fits like a glove, makes tracks across a small salon, and shows an audience of a few persons the complete line of apparel, be it French bathing suits, fur coats or gowns. She is supposed to capture the mood of each piece shown, which in itself is a problem. This happens an infinite number of times a day . . . the same clothes for a whole season, with a few additions from time to time.

Dizziness and corns are the occupational diseases of wholesale modeling. But then, there is relief . . . a model may be asked to pinch hit as a typist, receptionist or as a full-blown secretary.

Retail modeling is much the same, except for a slight difference in technique. Then, too, there are no fittings, unless the clothes are custom-made. If her modeling takes less than a full day she may fill in as a salesgirl or secretary.

But the darkest moments of all modeling come during a fashion opening. A fashion opening is first cousin to a nervous breakdown . . . one is enough to scar your psyche forever.

Fashion shows are fracases because of stylists. Stylists are shrewish women in the clothing business. They put on fashion shows. They wear important hats. They are nervous. Stylists hate fashion shows. They nearly always have a mental and physical collapse while one is in progress.

Let's peek backstage. A minute dressing room has been provided for you and some five, fifteen or thirty mannikins of assorted sizes, shapes and vintages. Great care has been taken to see that the room is snug and cozy . . . that it has been placed close to the audience so that one and all can hear each shouted invective, command and direction. The audience also will be able to hear roll call . . . how else will they know that ten to twenty percent of the models didn't appear for the show?

During the rehearsal, if there was one, each model had been shown where her clothes would be hung; each had been thoroughly acquainted with every dress she was to wear and all its accessories; each had been instructed to bring both black and brown shoes and an extra pair of hose, in case of disaster; each knew her order in the program and all her cues; each knew exactly how much time she had to change costumes.

Theoretically.

Actually, as you enter the dressing room, you are a bit shaken to see someone else wriggling into your clothes. And no matter what the temperature is outside, the dressing room is always bristling with heat. Hair, being combed out of numerous scalps, flies about the room . . . and the air hangs thick with powder. A patient makeup artist quietly redoes every face he does not like . . . a patient model redoes her face if she does not like what the makeup artist did to it. The hairdressers stand by to rush you through their assembly line.

Wrapping a bandanna or net over your hair, you make a dive for the costume from which you have just succeeded in extracting the other model. You discover that it is (a) not hanging in the right section, (b) not with your other things, (c) not one that you wore at rehearsal, and (d) really did belong to the other girl.

Once you've assembled the correct ensembles, you think of nothing except rushing . . . rushing like a rabid rabbit for the next hour. You begin to note a touch of indigestion. Someone walks up to you and asks you to please not perspire in the company's clothes.

An assistant is lining up the models. She has a sheet of paper with a lot of names on it, and you are hurried into a queue just off the stage and told to please, for heaven's sake, be quiet. The stylist has chewed her nails off up beyond the elbow, just like Venus de Milo, but somehow she still carries on. Her important hat is on the wrong part of her head and her hair is straggling down. She tells you that your coiffure is wrong for your chapeau. How could she remember that that was not the same hat you wore at rehearsal?

The music starts, and an ever, ever so breezy female commentator floats up to the microphone, makes love to the audience, then calls for the first costume to appear. She never makes a mistake on the first costume. She has been looking right into the wings.

The show goes smoothly until she announces a magenta formal, and out waltzes someone in a lime green sun dress. This has almost never failed to happen at a fashion opening.

Just as you are about to step from the wings, you notice that the stylist is giving you a signal . . . a veritable goosing with her eyes. The first act is lagging behind time. Hurry up! You wonder if the commentator saw, too.

No matter how grimly apprehensive you were up to then, you burst into a smile, then try to see where in tarnation you are, with that spotlight blinding you. You are walking on artificial grass, and it's pretty precarious stuff. You never can tell where the real edges of the steps are. You keep telling yourself to watch your balance, hold your tummy in, your head up, your seat under, do something nice with your hands, smile, walk forward, pivot, and get the dickens away from there, because the stylist is snarling at you again.

This happens three or four times. In a state of joyous prostration, you get back into your own comfortable clothes, and with your other nearly neurotic playmates, consume quarts of coffee which has mercifully been rolled in. First aid is administered to the stylist and to her first and second assistants. The third assistant prepares to leave for the country.

That is live modeling. But then, maybe it was a photographic model you wanted to be? That has its pitfalls, too.

The first is climate. Magazine photography and showcards are always done three to six months before publication date, so models are always being shot out of season . . . and in photography, it's legal.

Imagine yourself cozily installed in a fur coat, beamed upon by a battery of scorching lights. Your face, the only part of you that is exposed, is packed with sticky, oily makeup. You are acrobatically entangled with a chair, a perch, or a property of some sort, and your strained muscles are faithfully holding you there while the master gets his angle. There is no ventilation because there are no windows.

The time of the year? August.

Or better yet. Envision yourself knee deep in a foaming surf, clad in a strapless bathing suit, or suitless bathing strap, or whatever those things are that they are showing this season. The sun is streaming down . . . in Australia . . . but certainly not here. That's why photographers have flashbulbs and reflectors. Someone has obligingly pushed the ice out of camera range. You are bidden to throw your arms up, smile, and run to the camera, looking as healthy as a laxative advertisement.

The time of the year? January.

Oh yes, modeling is glamorous. A few for-

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unate girls wear fashions to some of the most eralded events. And sometimes whole catalogues are shot in the desert or at the seahore, with all expenses paid, plus salary. acation spots often make folders, which offer nodels the same advantages. But these plums re the exception rather than the rule.

A fabulous future? True, many girls are reruited from modeling for the stage or for ictures. But just as many are recruited rom the ranks of secretaries, manicurists, oeds, and a dozen other occupations.

Remember . . . charm is always welcome. nd a really lovely person has a way of making her presence felt. Graceful females are are. Most women do not move nicely. They umber, expand and contract, lope or creep, ather than walk. When they sit, they feel or a chair with their lower regions, then lop into it all at once. They do strange hings with their legs. In front of a camera heir stance resembles melted wax. So they sually wind up in a posture class. charm chool or modeling school, either before they ttempt a career or after they realized they ere getting nowhere by leaps and bounds.

Charm and modeling schools range from ompletely ineffective to splendidly efficient rganizations, and their prices fall over as arge a range. However, a good course is a riceless investment. A future model or a fuure wife emerges with a workable concept of ody mechanics and figure control, and has earned some clothes-showing technique, a litle about makeup, a lot about grooming, a ew pointers in clothes, voice and diction, and he importance of facial expression.

In line with physical fitness, she will have earned a routine of exercises that are dead ure to improve even the silhouette of a bale f hay.

Then there is diet. Most girls are a little efty for modeling. Most girls are a little hefty nyway, and the camera adds ten or fifteen ounds. This means that a bit of abstinence s indicated . . . no bread, desserts, cocktails . . nothing between meals.

"Oh well," you'll say, "a model is well paid or all the bother. Just a few hours every eek, and all those dollars for one little hour."

True, but for every hour of work there are ndless hours of preparation, not counting ransportation to and from fairly inaccessible tudios. There are hours spent meeting and isiting prospective employers and leaving picures with them; hours spent at fittings and ehearsals and on going out on interviews in hich someone else is chosen for the job.

Many models belong to one organization or nother besides their agency. This means dues . . small ones, but still dues. The agency ee is a nice, healthy ten per cent. Makeup, oo, is expensive, and beauty salons and maseuses, while unnecessary for some are conidered important to others.

But keeping wardrobed is the big item . . . a model has to dress the part. Of course clothes are one of the good things of life, ut a model finds herself purchasing many things she would not need in other walks of life. Oftentimes they find that they are working so that they can keep themselves in clothes so that they can work so that they can keep themselves in clothes!

But modeling has one great advantage. It s, if nothing else, ego-satisfying. That's good.

Modeling is ego-satisfying because people are under the impression that models are more ttractive than the average female. People are ight. And if models never had confidence before, this gives it to them. It's gratifying to know that promoters buy your face and figure because it attracts more customers for their products.

You may find it a delightful way to spend a few years of your young life, and as they say in twenty-five-word essay contests, fame and fortune may be yours. Really, the good things in life have to happen to someone, and they may as well happen to you!

Me? I'm now writing.

SAN FERNANDO VALLEY

(Continued from page 59)

you look you see small new enterprises, usually headed by a veteran. The Valley is becoming the home of Mr. Average Californian, and this entails the most furious building program on record. In one month Van Nuys and North Hollywood together issued more building permits than San Francisco, Oakland, Detroit and St. Louis combined. Kaiser is erecting 5,000 pre-cut homes, completed in five days; other big contractors are sending new houses up in mushroom lots wherever there is available land.

The result is that towns are merging, the open spaces are filling up. Before war industries brought an inrush of population, San Fernando Valley's 400 square miles provided more than ample room for the 20,000 residents. No census has been taken recently, but the percentage of population gain is several hundred.

San Fernando Valley is long on community spirit. Many of the towns hold their annual fiestas, with male members of the citizenry vieing in the heard-raising department and female members bedecking themselves in Spanish or Western garb . . . all entering into the Old California holiday fun.

The "mayor" situation is another instance of civic light-heartedness. Many of the Valley communities elect through democratic procedure and exhuberant horseplay "honorary mayors" from among the ranks of the more illustrious citizens . . . usually prominent actors and entertainers. Incumbents in the honorary division include Edward Everett Horton, Andy Devine and Bob Burns. Others who have held the mayoral rank in recent years include Ginny Simms, Abbott and Costello, Rosalind Russell and Wendell Niles.

This gaiety springs naturally from the kind of life we lead in the Valley. We have more space around our homes and around our lives. We live more informally, we're more relaxed. We probably travel farther to the market or the shops or the movies . . . but we don't need to leave the Valley to find even the most urban and sophisticated of merchandise and entertainment.

Take furniture, for instance. Many people in the Valley are amateur decorators, and we have dozens of smart shops in which to track down rare upholstery, antiques, the best modern. It's the same with apparel shops. . . .

Or night clubs . . . we can take our pick of big-name entertainers at the Valley night spots. We can dine de luxe, even to such a touch of the epicurean as is found at Sportsmen's Headquarters where you catch your own mountain trout and then dine upon it. And we can find amusing local color at such roadside spots as the Hangman's Tree Inn where they advertise "lousy food and warm beer."

It's a pretty lively place, the San Fernando Valley . . . and we can run the gamut in satisfying our tastes, whims and fancies. Best of all, we don't rush . . . we take time to enjoy it . . . city pleasures in the country air; country pleasures with city convenience. Just a few minutes from your office in the Big City.

It's our home . . . and we love it.

IT'S DESERT TIME AGAIN!
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Long awaited, forever cherished . . . the early season miracle of the desert . . . and the perennial hospitality of the DESERT INN, where a distinguished winter colony gathers to enjoy desert life at its best.

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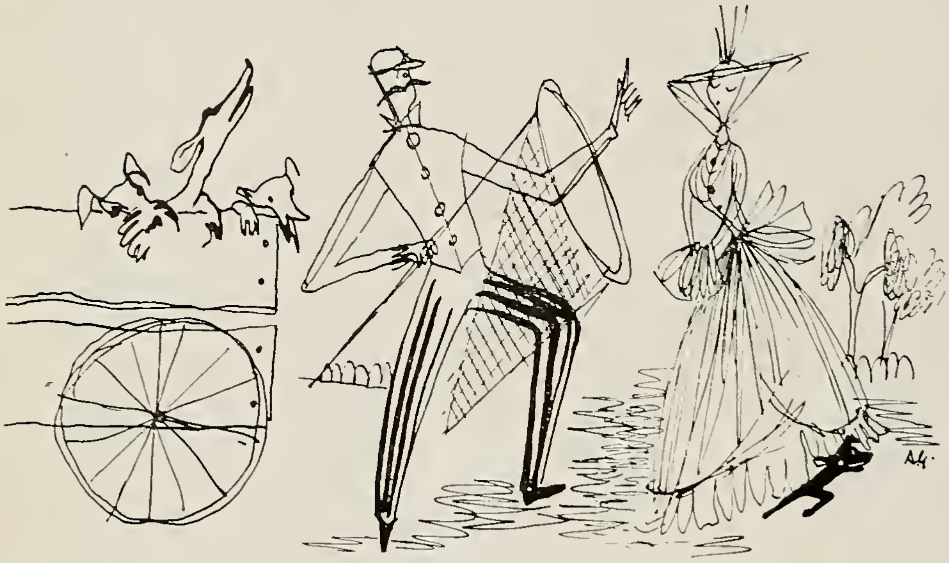
PALM SPRINGS, CALIFORNIA

IN EARLY CALIFORNIA



"hoop hoop hooray!"

It was San Francisco . . . 1864 . . . when the ladies were wearing those voluminous hoop skirts which caused traffic jams, overcrowded the shops and made travel by public vehicle almost intolerable to the irate men. But milady loved her "obnoxious hoops," and continued to wear them, despite persistent masculine criticism.

One such young lady, charmingly be-hooped, was taking an afternoon stroll . . . her little spaniel puppy trotted happily beside her, with no leash to hinder his various small explorations. But San Francisco was waging war on unattached canines, and the carefree spaniel soon was spotted by a roving dogcatcher who traveled on foot, well equipped with nets, ropes and a following of small boys.

The dogcatcher whistled to the puppy who trotted away from his mistress. And just as the net was about to fall, the young lady thought of a way to save her pet from a "fate worse than death." She called him and he trotted back. Quickly, she spoke softly, tipped her hoop skirt to one side and the little dog disappeared under it. Milady dropped her skirt . . . her eyes . . . blushed furiously, and defied the law.

By this time a small crowd had gathered. The angry dogcatcher pleaded and threatened . . . in vain. The hoop skirt stood its ground. Boos of the crowd increased to such volume that the dogcatcher finally retreated, nets, ropes and all. Whereupon the young lady retrieved the puppy from his hiding place, clasped him safely in her arms and fled for home with maidenly speed.

The hoop skirt had won another round!

A TRUE STORY BY M. D. CHAMBERLIN

What's New!

• a glimpse at gadgets

WITH PEGGY HIPPEE

Got those February doldrums? Then here's the remedy . . . simple, cheap and promising lasting effects on your disposition and kitchen efficiency, too! Just head for your favorite gadget departments and join us in going wild over what's new.

EVR-SHARP SLICER . . . for slicing everything except your thumb. This R & L Mfg. & Sales Co. invention takes hours off preparation of vegetables for salads, soups, canning; works miracles with cheese, hard-cooked eggs, luncheon meats; reduces potatoes to chip or shoestring proportions . . . and all with the twist of the wrist. Versatile gadget consists of razor-sharp blade on solid metal platform which slides on the frame into eight different notches to give thicknesses desired. Definitely a must for every kitchen at less than $1.00.

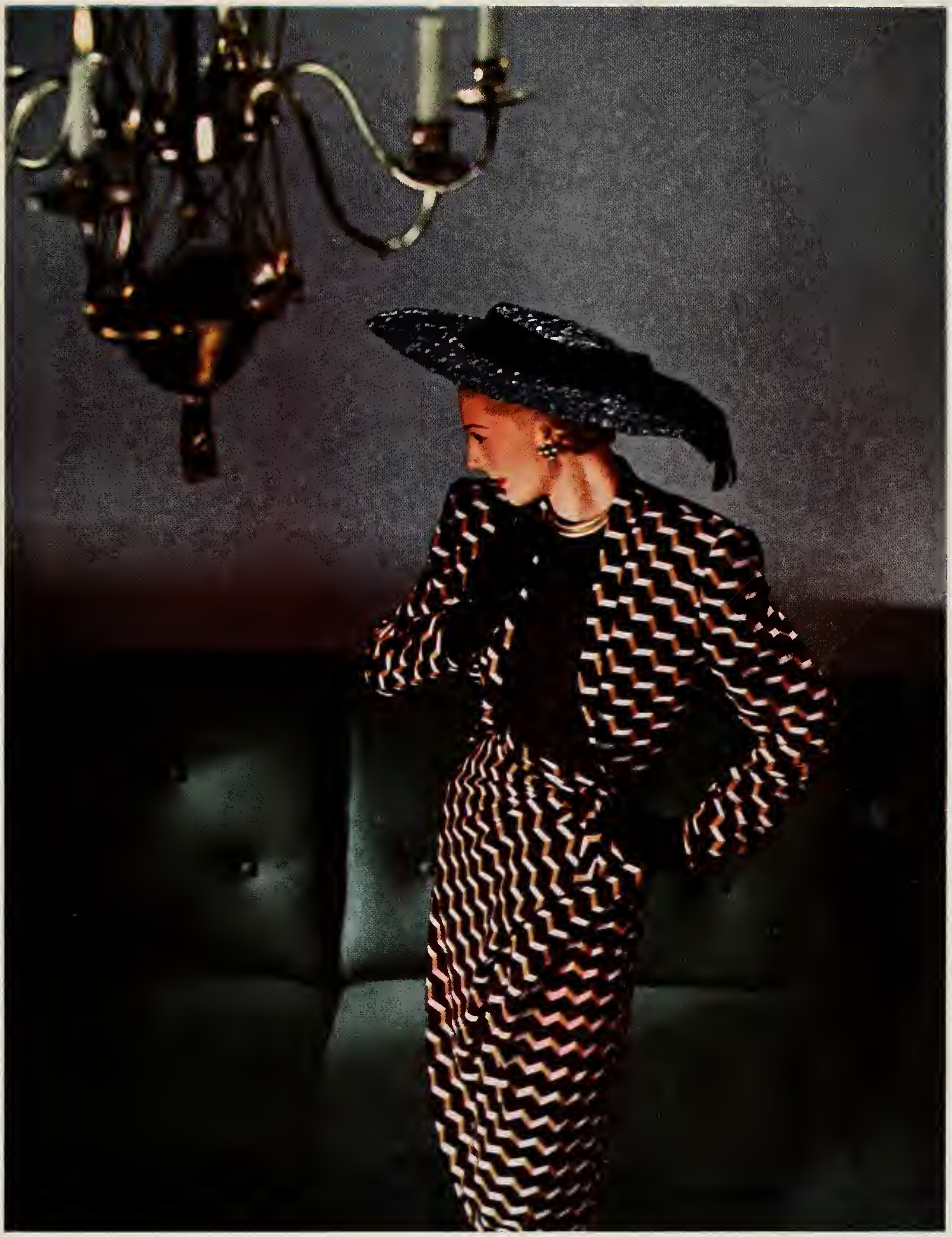
PERFECT-SEAL refrigerator jars . . . providing safe storage for all types of foods. Manufactured by Perfect Seal Inc., of Los Angeles, these handy jars are equipped with rubber suction tops which actually seal jars, thus eliminating all refrigerator odors. Easy to use if you follow simple directions: sterilize jar and lid (boiling water cannot injure suction top). Place food to be sealed in jar, either hot or cold. Wet flat lip of jar, place lid squarely on it. Press lightly with palm of hand with slight circular motion: Perfect seal is now perfect. To open, merely insert dull knife allowing air to enter jar. Both jar and lid may be used time and again. Pints, three for $1.40; quarts, three for $1.50.

SPOON HOLDER . . . convenient kitchen time saver that keeps cooking spoon where you want it . . . on the pan, not slithering into hot gravies, cream sauces, etc. Manufactured by Forbes Specialty Co., Pasadena, this little household help is a wire spoon holder mounted on a metal contrivance that slides over the lip of any cooking utensil. Thus, you cook, stir, replace the spoon in holder and go on about your business. So handy for long sessions over the hot stove . . . puts an end to the old hunt-for-the-spoon-and-mop-up-the-drip technique. Less than 30 cents in housewares departments the country over.

PLUGMASTER . . . an electric cord that works miracles. Has an automatic adjuster plug which accommodates itself to all widths and sizes of appliance terminals, fits most any appliance, too. Thus, you have one cord for iron, coffee-maker, toaster, etc. A Farraday invention, here's a time saver for sure for less than $1.50 in electric specialty shops.

SILVERCRAFT . . . an instant silver cleaner that revolutionizes your home polishing jobs. Made by Allen & Schuck of Los Angeles, this compact kit provides you with the wherewithall for quicker, safer (no hot alkaline solutions to dim luster), easier (no heating, no rubbing), cheaper (serves a lifetime) silver polishing . . . Explicit directions show how to get best results from this hand-processed alloy metal instant silver cleaner. A good buy at less than $1.75.

KLIPPER . . . the revolutionary clothespin that won't: snag sheer nylons, stain your best white slip, or give way just in time to let your fresh-laundered bath-mat hit the dirt. A Carvenite invention, Klipper is plastic, clean and crystal clear (bright shades if you're feeling giddy). It's smooth as glass over all, has a powerful rustproof spring that hangs on for dear life. Look for it this month in your favorite department, variety or hardware store.



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*T. M. REG.

Illusion…in a Verney fabric of Narco* rayon*

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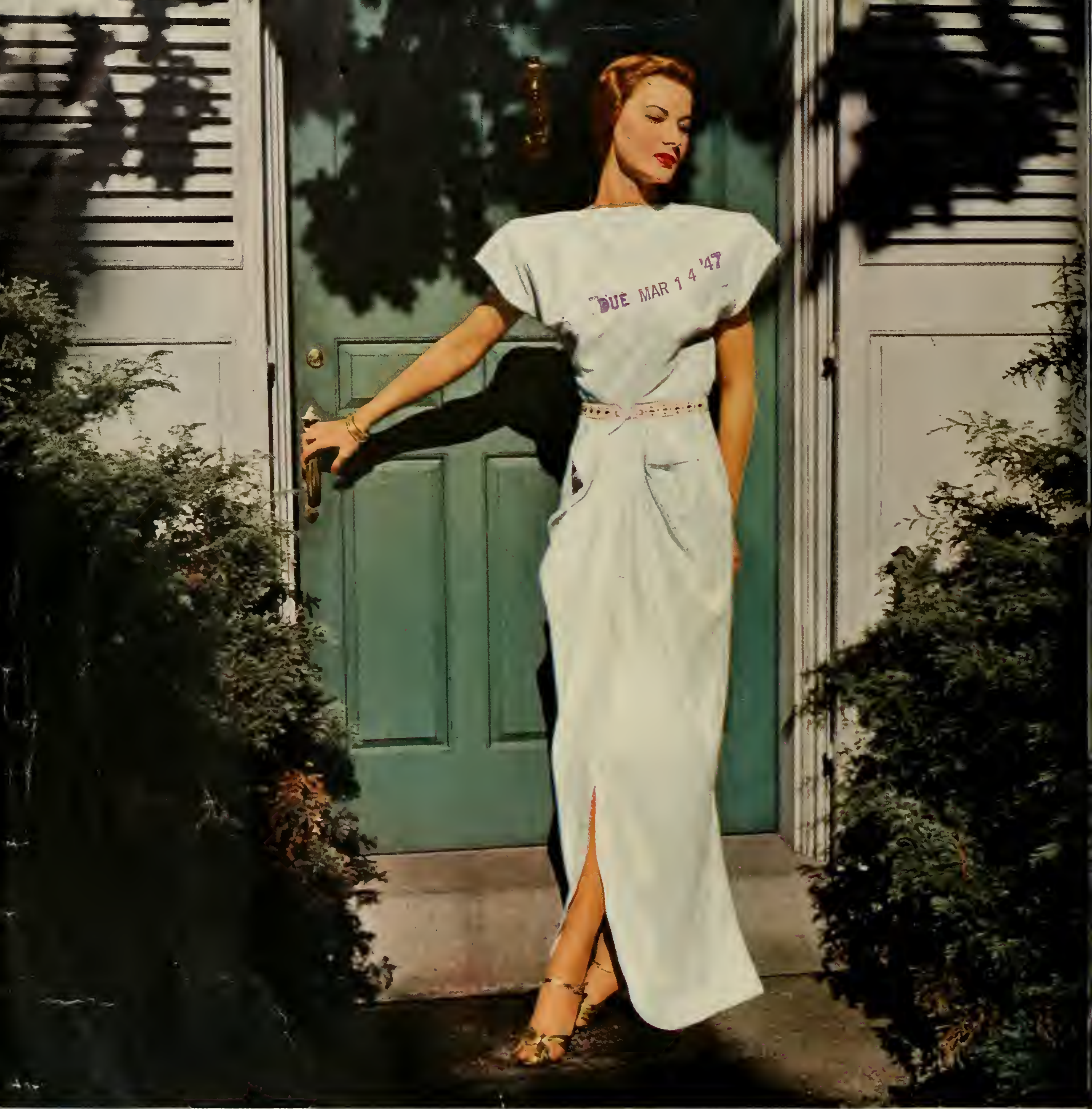
PHOTOGRAPHED AT THE GRAND CANYON BY ENGSTEAD

Addie Masters' Sundown slack-costume. California Authentics Apache War Dance border print.
Marimba crepe is woven with Enka Rayon. B. Altman & Co., New York; Neiman Marcus, Dallas; Bonwit Teller, Philadelphia;
Carson Pirie Scott, Chicago • *Enka Rayon, 206 Madison Ave., New York 16, N. Y.*



DUE MAR 14 '47

Photographed at a cedar-shadowed doorway at "Hidden Court," home of Henry Robinson, Cape Elizabeth, Maine.

Caught on the rocks: shining Rainbow Trout, by Tina Leser in Bates mermaid cotton

Beautiful Entrance...

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Poised on the threshold of a fashion future . . . Chamikin, Bates-blended acetate rayon. Ted Shore carves it into a frosty dinner dress that takes a circlet of brilliants, sweeps softly to the hem, then curves back to show a shining sandal.

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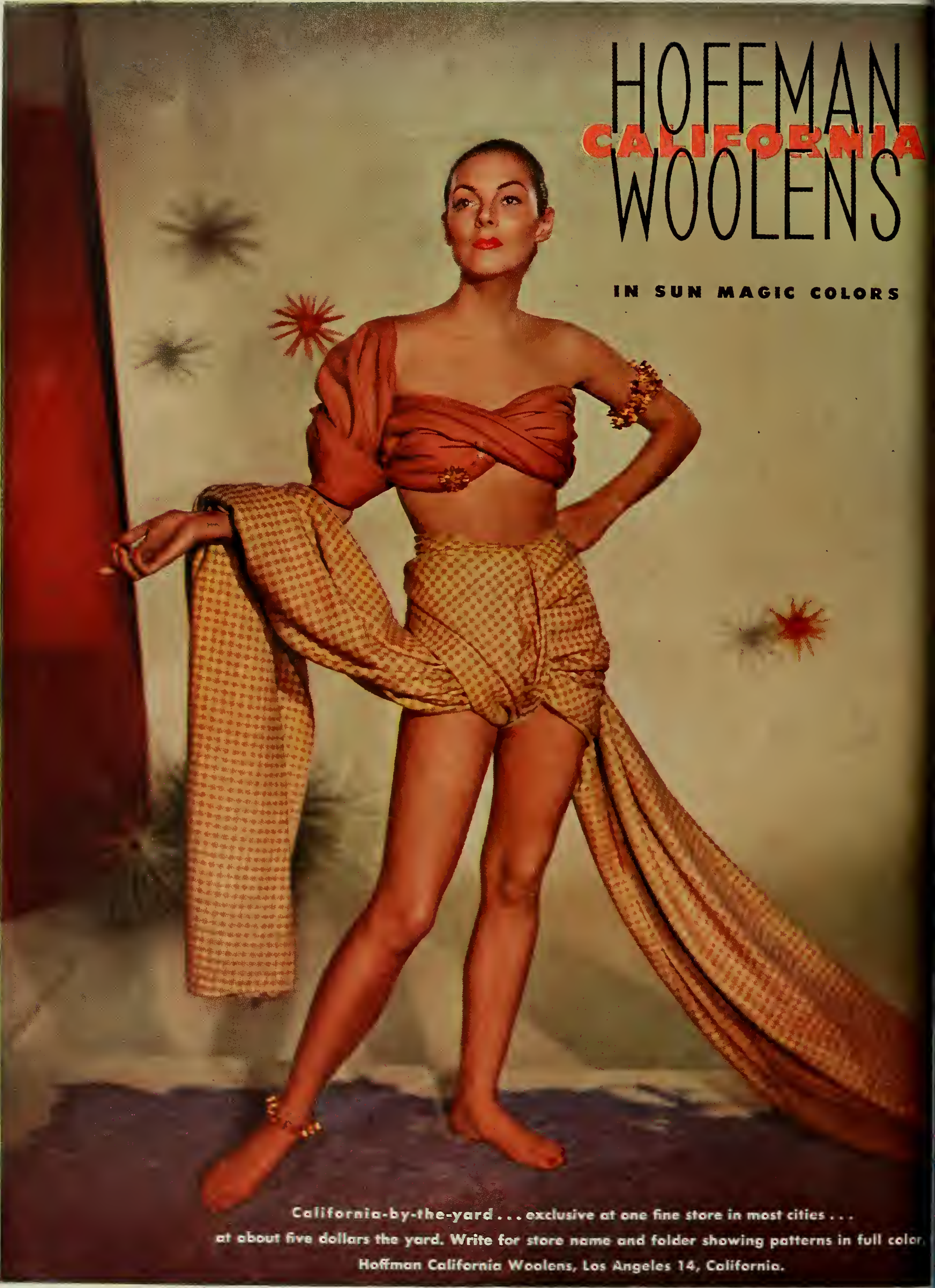
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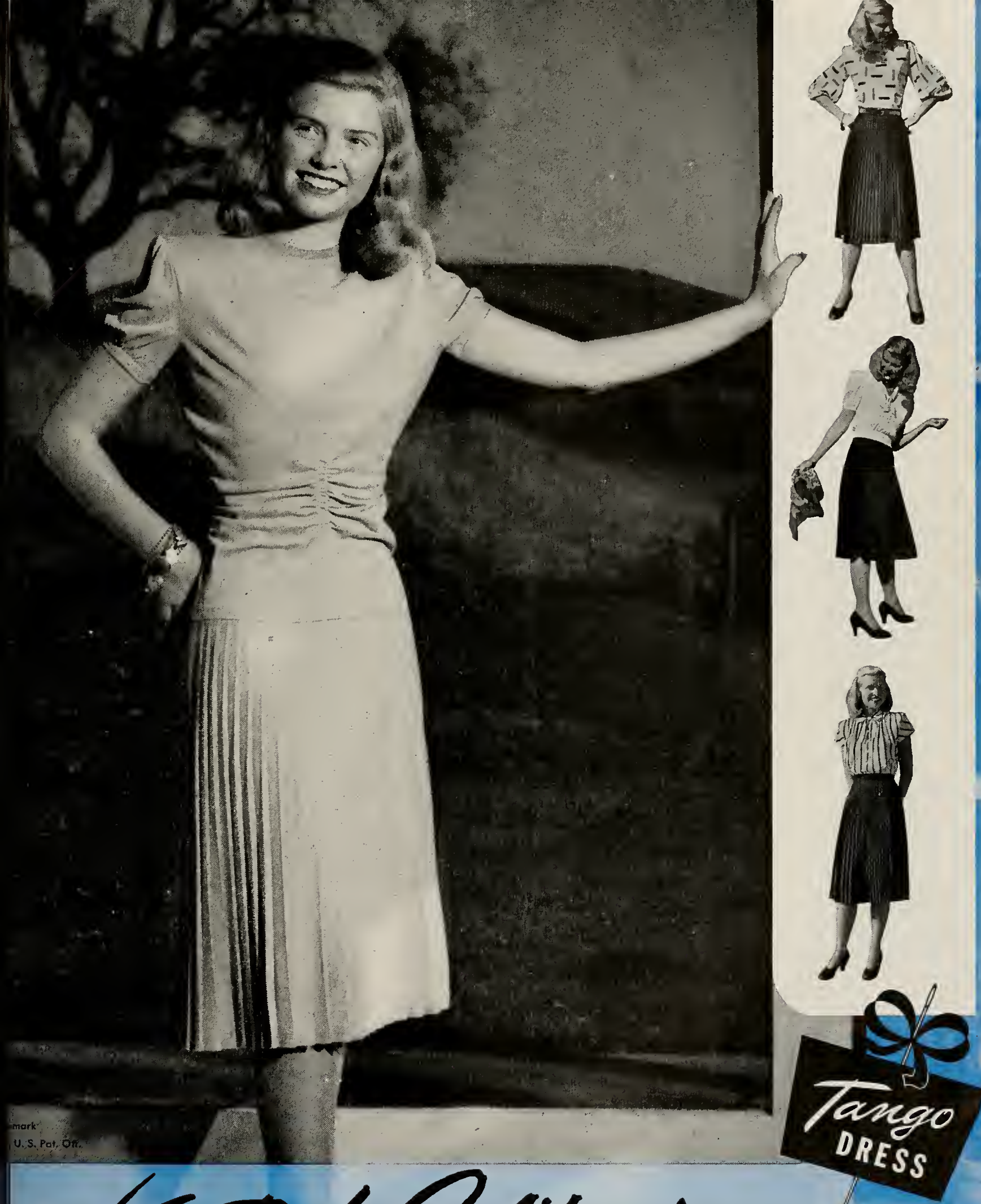

Look for styles by Stephanie Koret in "Vacation Days," a Monogram Picture

Koret of California

In a whirling pattern of pleats, your Tango Dress combines softly shirred torso blouse with Perma-Pleeted* skirt, wearable together or with separates; of Jersanese** by Celanese, sizes 12 to 18, about $15. At fashion stores wherever you are.

Looking down the panel—Concertina Encore skirt, about $7; with Bracelet blouse, about $8; with Beau-Knot blouse, about $6; with Beau-Tie blouse, about $6. Blouses of rayon Trico Jersey.

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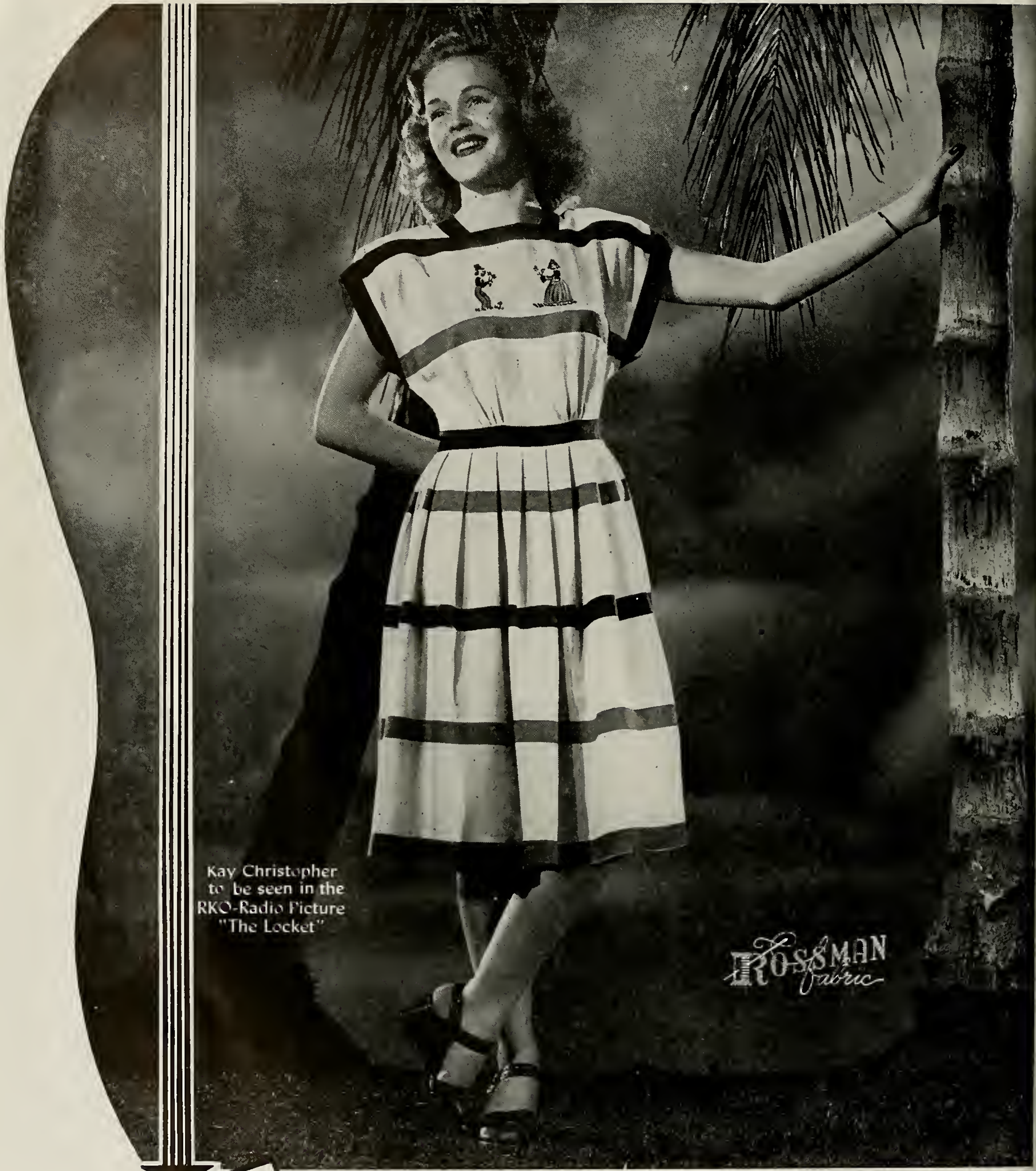

Kay Christopher
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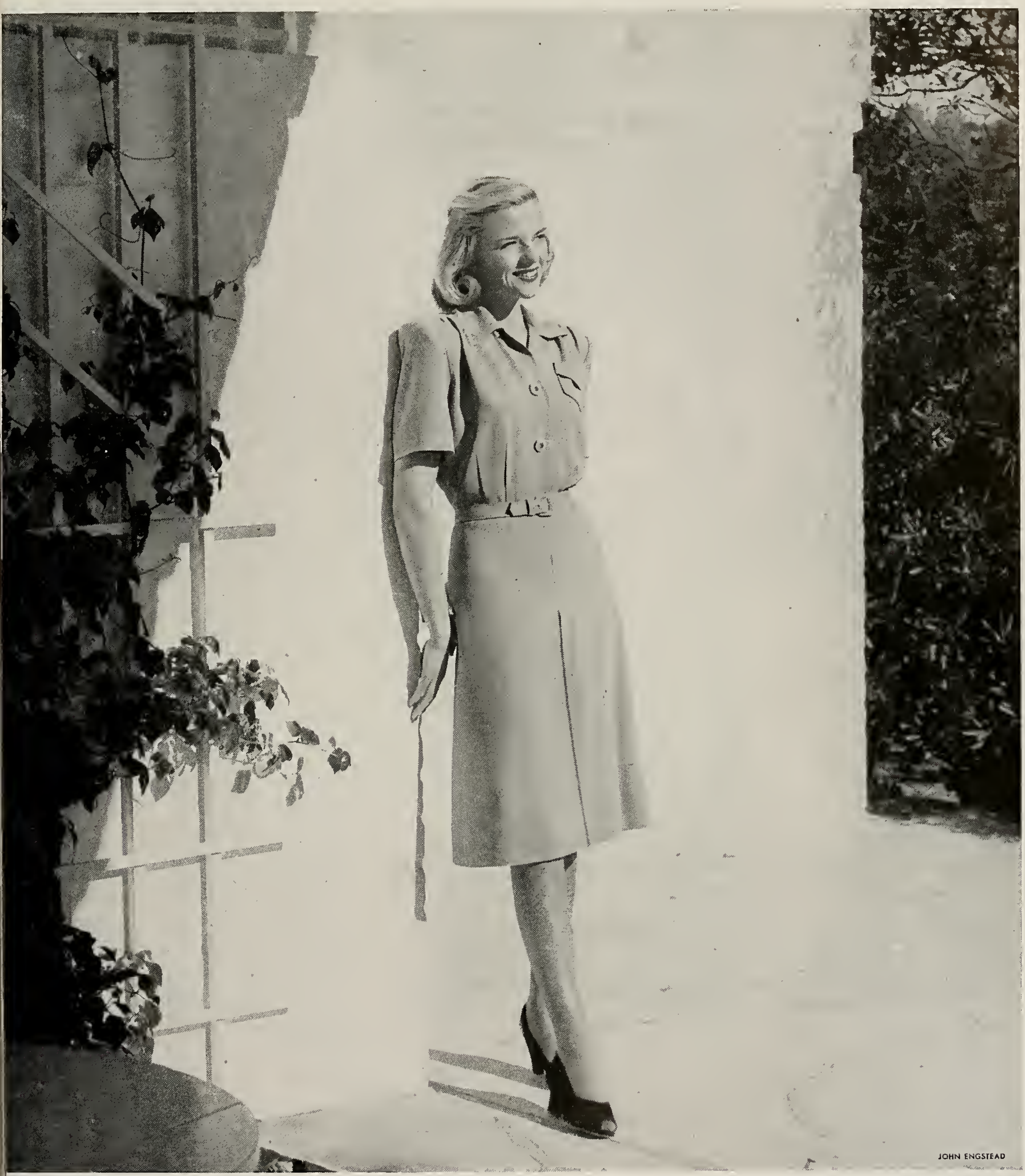
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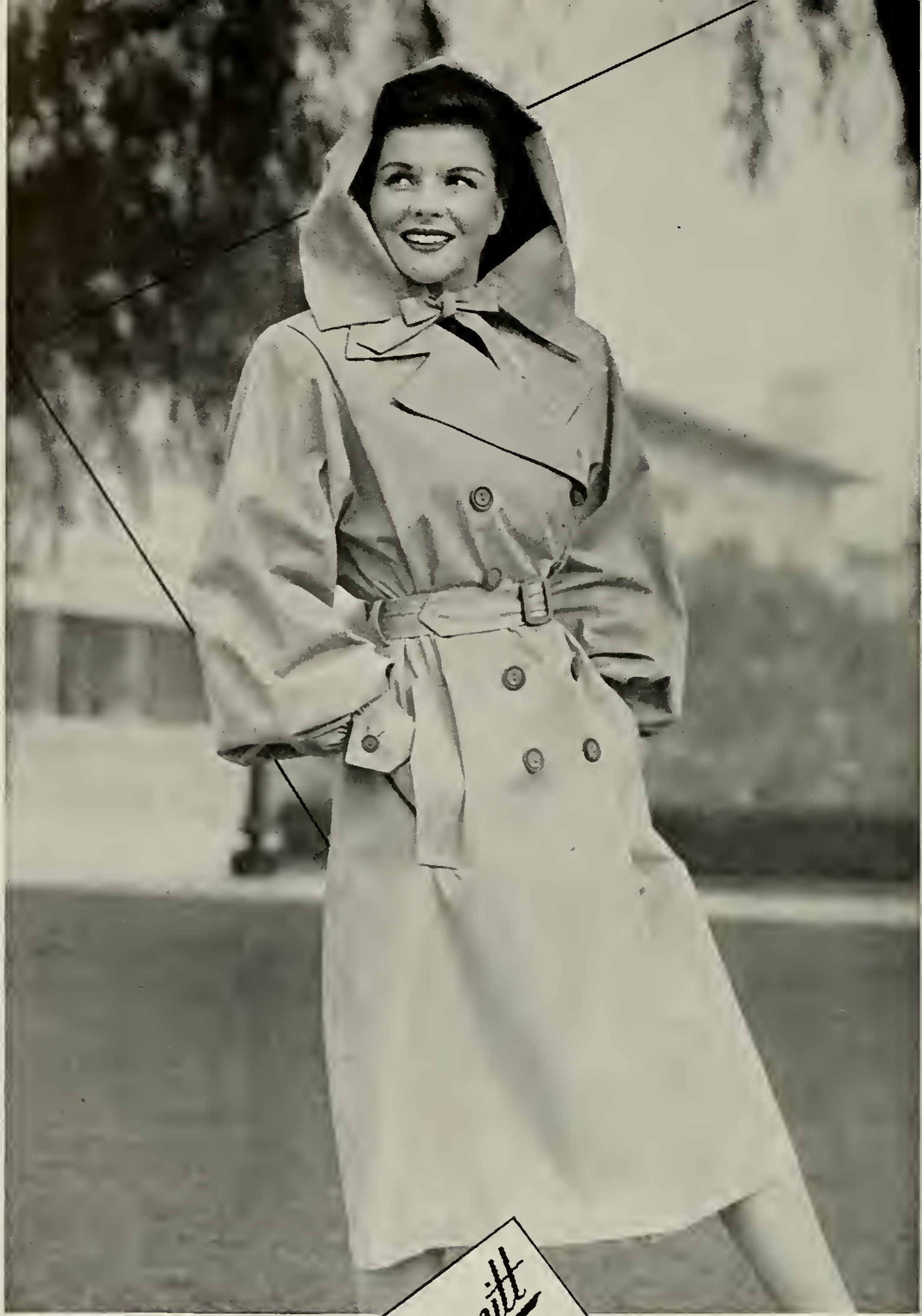

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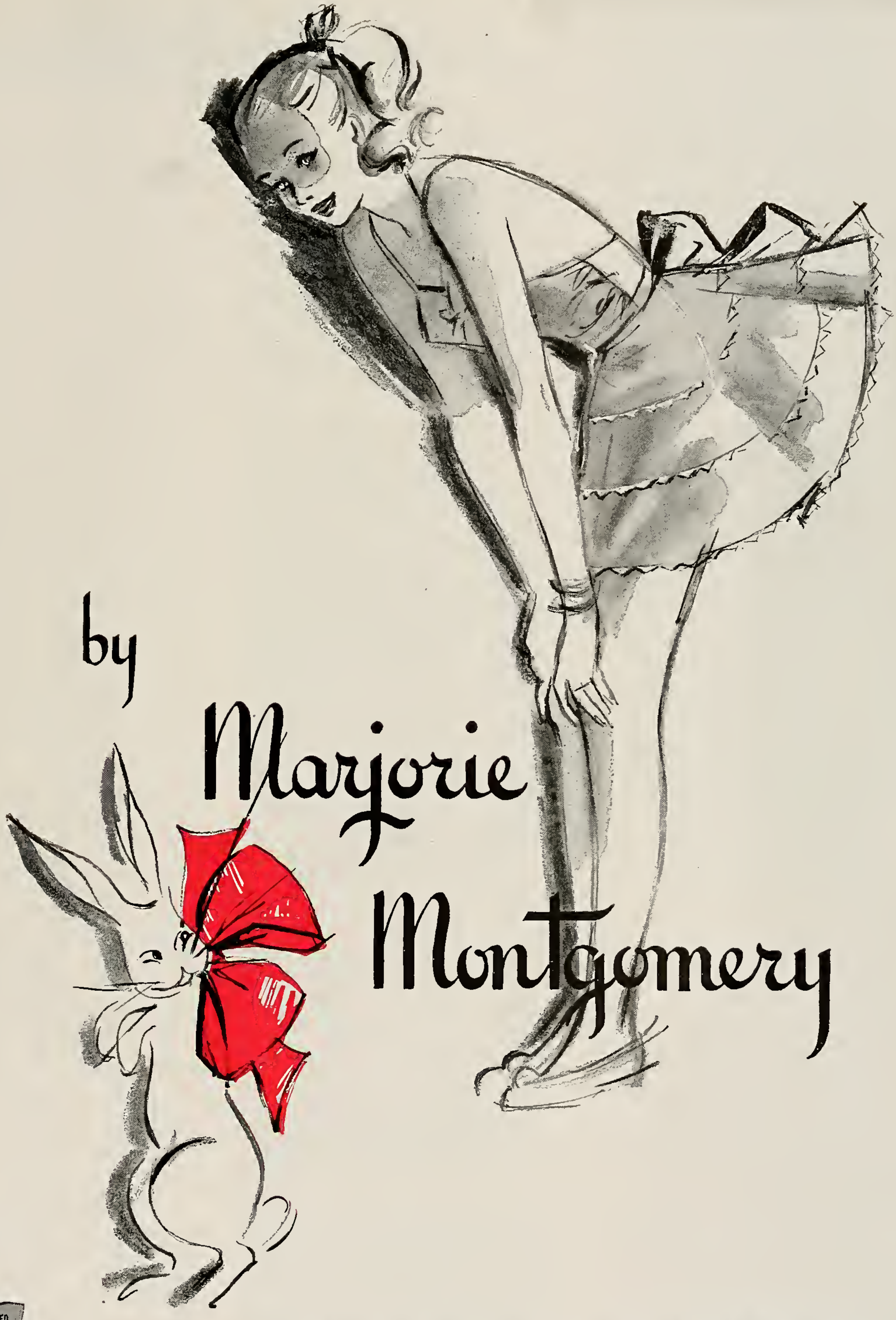

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MARCH
1947

Caltex

Eager-to-Swim Water Fashions

Ever-so versatile Caltex play-togethers. Naturally eager-to-swim, the bra and shorts can star in a tennis match, cycle cross-country, brighten the boardwalk. The doll-waisted coat will continue its gay career over countless casuals and date dresses. Famous Celanese Prospector in Regatta colors . . . sail white, noon blue, trophy gold, mist grey, buoy black, sizes 10 to 20.

Bra and shorts $11.95 . . . Coat $14.95

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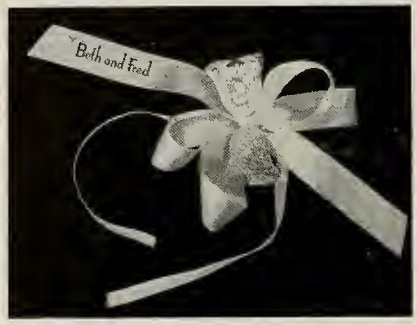
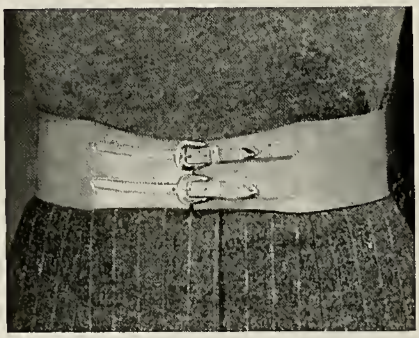


YOUR ENGAGEMENT . . . announce it with these smart tinkling bells . . . bright silver tied with white satin bows printed in any color with the names of the bride-to-be and fiance. Tie to cocktail glass or teacup handle and add sparkle and gayety to your announcement party. Order one for each guest, $1.00 each or $10.00 a dozen. John Beistel, Weddings and Parties, 745 N. La Cienega, Los Angeles.



CALI-POLO . . . a belt, California polo style, for your riding clothes, slacks, suits. California saddle leather in natural color with twin sterling silver hand-engraved buckles . . . and the width (about 3") does smooth things to your waistline. Priced at $7.95. For the name of the store in your vicinity, write Phil Sockett Mfg. Co., 1240 S. Main, Los Angeles. Established in 1925.

LOVELY FOR EASTER . . . orchids of unbelievable life-like delicacy and pastel tones in feather-light Celanese Lumarith. A "must" for your Easter gift list is this beautiful and treasured flower . . . for corsages or table decorations that live forever and a day. Ask for Coreen Originals at your nearest gift shop or order direct, $10.95, postpaid, from Hobson and Schultz Sales Co., 1151 S. Broadway, Los Angeles.

GAG PAK . . . forty-eight two-color spicy, gag cocktail napkins, 14 king-size mirthmaking matchbooks, 20 amusing coasters . . . all different, and artistically packaged. $2.50 at gift and department stores, including Bergdorf Goodman, New York City; Thalhimer Brothers, Inc., Richmond; Marshall Field & Co., Chicago; Chas. Brown & Sons, San Francisco. Created by Monogram Co. of California, 1244 Larkin St., San Francisco.

MILLINERY MODERN . . . this hat made entirely of Lucite is a "stopper" as well as a topper . . . for Easter you'll head the parade with this novel Jenne Creation in black and white, gold and white, red and white. Pleated ruffle simulates starched lace with three little tailored bows on a shiny black satin ribbon. Price is $12.95, postpaid, from House of Plastics, 3339 E St., San Bernardino, Calif.

roundup

SHOULDER LOOPS . . . in gold or silver, patterned after those worn by military aides. Double strand loop hangs 'most to your waist and the four chains spreading from the pin at your shoulder give a striking "epaulet" effect. Wear it on your smart tailoreds or basic dresses. Top rank in modern costume jewelry. Ahout $5.00. For the name of the store nearest you, write Biltmore Accessories, 846 S. Broadway, Los Angeles.

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BELINDA PINK EARS . . . the bunny who writes letters to children. An Easter or birthday gift to delight youngsters from two to ten years old . . . a letter a week and a toy surprise! Put your little friends' names on Belinda's list and a gift card listing sender's name goes with first letter. Eight letters, $1.95; sixteen letters, $3.75. Send order and check to Tiny-Tot Gifts, Dept. 2, 1834 W. 11th Place, Los Angeles.

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BABY'S FIRST EASTER . . . a gift suggestion for doting grandparents . . . an adorable, exquisitely hand-made, silk taffeta infant's coat and bonnet . . . lace trimmed . . . darling little hand-painted rosebuds and satin bows . . . fine flannel lining for warmth. Blue for boy babies, pink for baby girls, or pure white. The set, $14.95, postage paid. When ordering, indicate color choice. Binnie Barnes' Tot-of-the-Town, 13503 Ventura Blvd., Sherman Oaks, Calif.

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THE CALIFORNIAN presents for your convenience a current directory of the finest restaurants in San Francisco and Los Angeles cultural events of interest and activities that make living in California or a visit to our state the most enjoyable for you and your family. Fine foods of many kinds are available, and whenever possible specialties of the house are listed, names of the maitres d'hotel and days the establishments are open. Have a good time!

THE RESTAURANTS

IN SAN FRANCISCO

PALACE HOTEL—Market and New Montgomery Sts. World-famous Garden Court serving lunch, tea, and dinner. Leonard Auletti and his concert orchestra. Ask for Joseph, maitre d'. Also Rose Room, open nightly except Monday, with Henry Busse's dance band. Changes March 20 to Jean Sablon and Eddy Oliver's orchestra. Cover $1 weekdays, $1.50 Saturdays. Adolph.

CATHAY HOUSE—718 California St. In the heart of Chinatown, lunch 12 to 2, dinner 5 to 10, Sunday dinner only. Pleasantly redecorated. Lunch 90c and $1.10, dinner $1.75 and $2. Ernest Tsang. *Authentic Chinese food only, featuring Hung Ngon Gai Chow Mein.*

OMAR KHAYYAM—196 O'Farrell St. Dinner only, 4 to 12, Sunday 2 to 12, $2.25 up. Bert Rustigian. *Armenian Shish Kabab, Tchakhokhbelli and Kouzou Kzartma are specialties.*

ST. FRANCIS HOTEL—Powell and Geary. Mural Room open daily for lunch and dinner, with dancing from 8:30 p.m. except Monday, and tea dancing Saturdays from 4 to 5:30. Hal Pruden's band. A la carte. Ernest. Order almost anything.

LONGBARN—On El Camino Real, 2 miles south of Stanford University. Open for dinner only. Closed Thursdays. Ask for Willy or Eddy. Dinners $2.50 to $4. Plan to eat here when you visit the peninsula. Country farmhouse style with women chefs.

RESTAURANTE LOMBARD—1906 Van Ness Ave. Dinner only, from $2.50, or a la carte. Bill Lombard *specializes in steaks and real thick roast beef.*

EL PRADO—Post and Stockton, in the Plaza Hotel. Lunch 11-2, dinner 6-9, closed Sundays and holidays. Walter is maitre d'. Service London style, with everything rolled in on a serving table. Chef Maurice specializes in French cuisine. *Roast beef best item.*

STAR LITE ROOM, Hotel Sir Francis Drake—Sutter and Powell. Lunch only from 12 to 2, buffet style, for $1.50. Includes hot dishes. Al Field, host. You dine 22 floors up with a spectacular view from every table.

HIGH BONNET—20 O'Farrell. Closed Sundays. Dinner from $2, which includes Smorgasbord. Ask for Henri. American cooking with French finesse.

TONGA ROOM—In the Fairmont Hotel on Nob Hill, California and Mason Sts. Open 4:30 p.m. to 1:30 a.m. daily. Hawaiian band plays on a raft moving slowly up and down a swimming pool, with the dining tables surrounding. Dinners $3.50, Hawaiian Ham and Eggs at $1.50, or a la carte. Henry Degorog, host. *Specialties are Gold Braid Duck and Fresh Hawaiian Pineapple stuffed with Ice Cream.*

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PARIS—242 O'Farrell St. Lunch and dinner daily, but no lunch on Sunday. Dinner $1.50. Typical old San Francisco family-style French cuisine in plain surroundings. *Lots of crusty French bread and delicious soup.* Excellent cooking.

BLUE FOX—659 Merchant St. Dinners only, closed Mondays. Ask for Mario or Frank. Dinners from $2, French and Italian style. *Frog Legs Doree, Boneless Squab, Chicken stuffed with wild rice, Rex Sole Marguerite.* In an alley, not bright and shiny, but they know how to cook. The natives eat here.

BERNSTEIN'S GROTTO—123 Powell. Open daily for lunch and dinner. Lunch from 65c, dinner from $1.30. Exclusively sea food and good. *Lobster Princess, Deviled Crab in Shell, Eastern Oysters on Half Shell, Fried Prawns and Abalone served in rooms built like a ship's interior.*

CLIFF HOUSE—Point Lobos Avenue, overlooking Seal Rocks. Dinners daily from $1.50. *Seafood, Steaks, Chicken and Roasts.* Eat while looking through the oversize plateglass windows at the ocean, Seal Rocks and Golden Gate strait.

IN LOS ANGELES

AMBASSADOR—3400 Wilshire Blvd., Los Angeles. World-famous Cocoanut Grove open every night except Monday. Saturday afternoon tea dancing. Freddy Martin's Orchestra. Dinners from $3.25. Cover $1, Saturday $1.50. Rouben. Also French Room from noon til nine and Coffee Shop from 7 a.m. to midnight. Popular prices.

ARMSTRONG SCHROEDER—9765 Wilshire Blvd., Beverly Hills. Good family-type cusine. Reasonable prices, with Pete Schroeder to greet you.

BAR OF MUSIC—7351 Beverly Blvd., Los Angeles. Excellent double-piano on a stage back of the bar. Food Good small band. Two-dollar minimum on Saturday and Sunday.

DON THE BEACHCOMBER—1727 North McCadden Place, Hollywood. *Fried Shrimp, Rumaki, Barbecued Spareribs, Mandarin Duck, Chicken Almond and known as originator of the Zombie.* Dinners from $3. Usually crowded, but good tourist spot.

BEVERLY HILLS HOTEL—9641 Sunset Blvd., Beverly Hills. Palm Room open Thursday, Friday and Saturday nights with dancing. Thursday buffet, $3.75. Dinner a la carte from $1.75. Good food and you might see a movie star.

BEVERLY - WILSHIRE HOTEL — 9415 Wilshire Blvd., Beverly Hills. Tasty food in Copa d'Oro and Terrace Room, with medium prices.

BILTMORE BOWL—515 South Olive St., Los Angeles. Best place downtown for good food and good music, with Russ Morgan playing. Two-dollar dinners, nominal cover charge and two floor shows. Nice for tourists. Closed Monday.

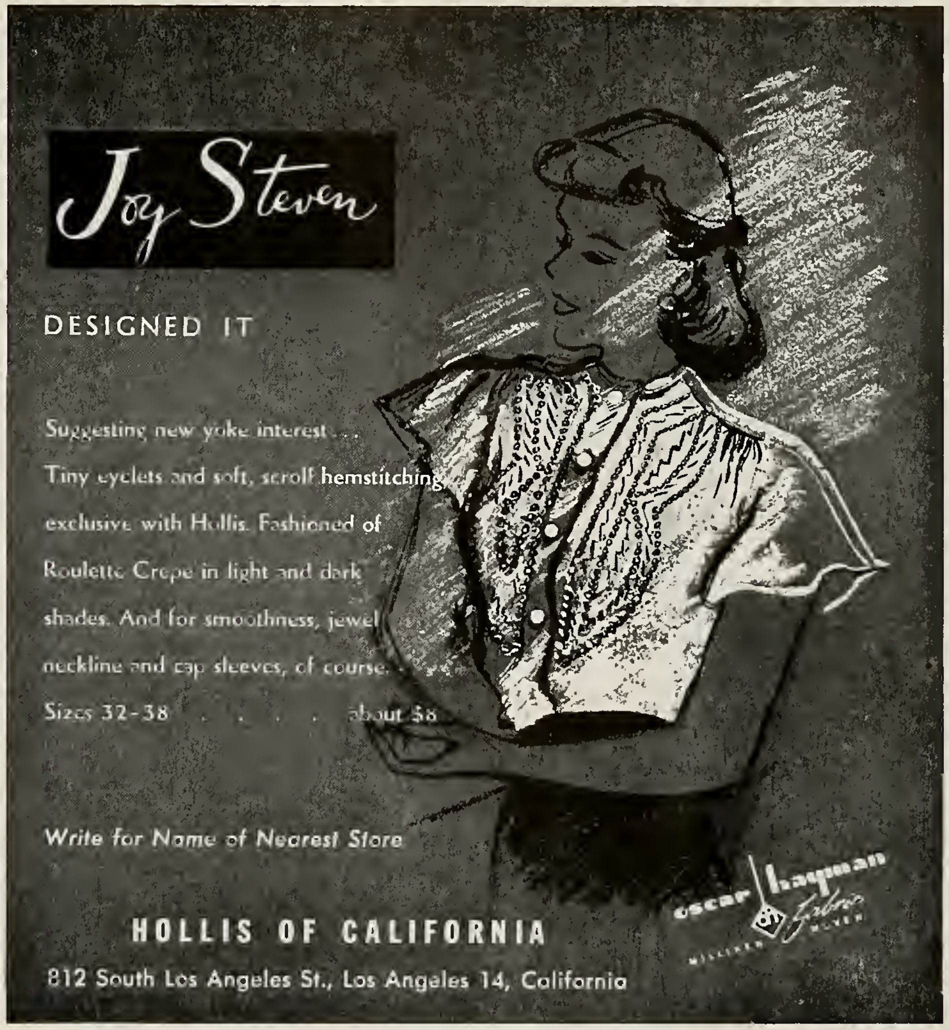
BOB DALTON'S—1056 South La Cienega Blvd., Los Angeles. On famous "Restaurant Row," with steaks the specialty. Reasonable prices. Closed Monday.

BROWN DERBY—Four of 'em! 9537 Wilshire Blvd., Beverly Hills, where you may see celebrities; 1628 North Vine Street, Hollywood, where you can catch many an autograph at lunch; 3377 Wilshire Blvd., Los Angeles, where you can dine in "The Hat" with tourists; and 4500 Los Feliz Blvd., Los Angeles, where you can eat in your car. Food varies from good to excellent. Prices medium to high.

BIT O' SWEDEN—9051 Sunset Blvd , Los Angeles. On the famous "Strip." Good food, reasonable prices, sometimes smorgasbord. Fine for tourists

BUBLICHKI—8846 Sunset Blvd., Los Angeles. A bit of Russia on the Strip. *Cutlet a la Kieff, Filet Mignon a la Stroganoff, Caucasian Shashlik, Russian Blini.* Dinners from $3. Host, Wally; hostess, Jasmina. Good music and romantical Closed Tuesday.

CASA LA GOLONDRINA—35 Olvera St., Los Angeles, "the first brick house in the city." Historic Mexican cafe. *Arroz con Pollo Enchiladas, Tacos.*



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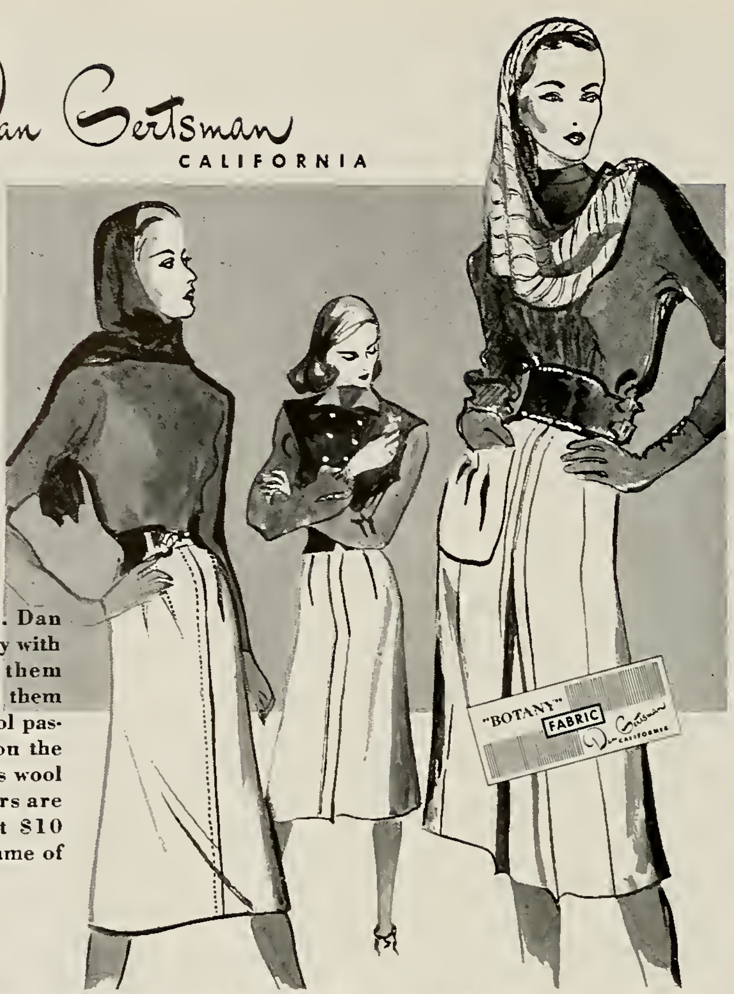

Contour Styling . . . Dan Gertsman's magic way with skirts that makes them really fit! You'll want them in fresh white and cool pastels like these. Skirt on the left is Botany Brand's wool gabardine, the others are wool flannel. About $10 and $13. Write for name of nearest store.

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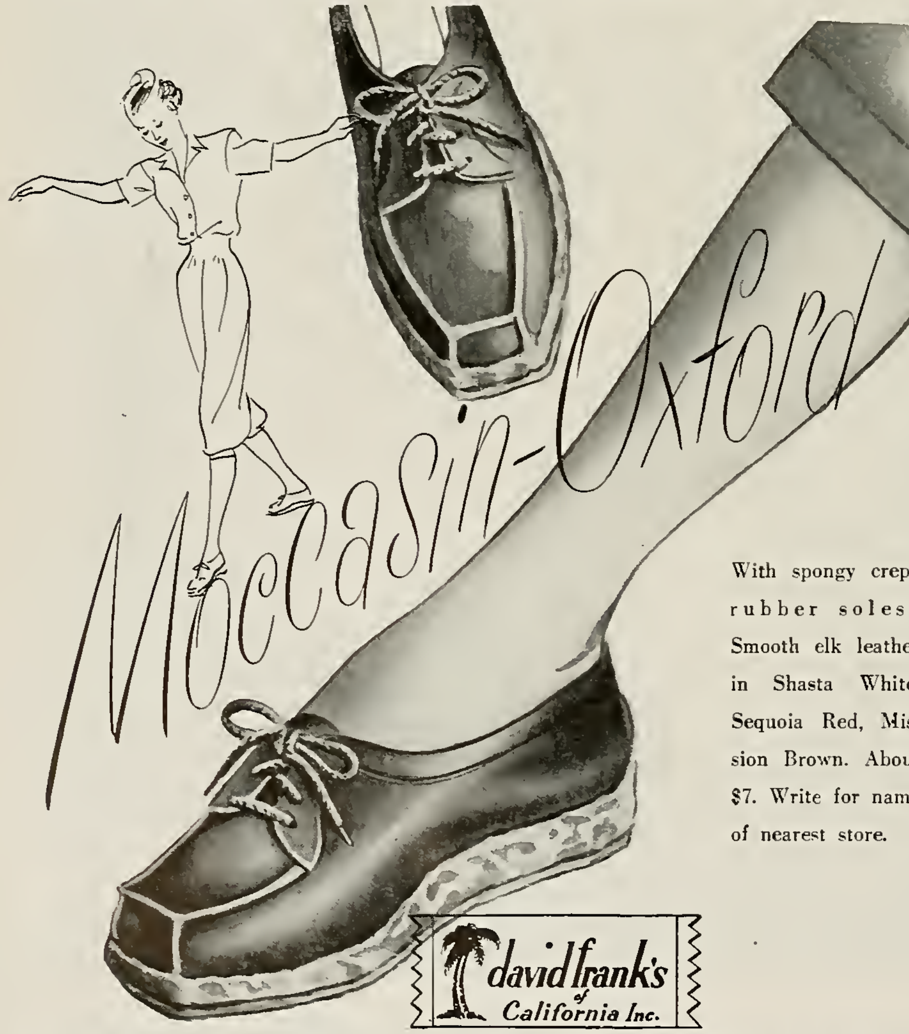
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GOING PLACES AND EATING OUT

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(Continued from page 9)

Dinners from $2. Alfredo. Closed Sunday.

CHAROUCHKA—8524 Sunset Blvd., Los Angeles. Another bit of Russia on the Strip. Mamma and Papa, "your hosts," excel with atmosphere, food and soothing music. You'll meet Tommy, too. Closed Monday, and prices fairly high.

CHASEN'S—9339 Beverly Blvd., Beverly Hills. *One of the best in the West.* Excellent cuisine and plenty of celebrities. *Expensive.* Closed Monday.

CIRO'S—8344 Sunset Blvd., Los Angeles. On the Strip and luxurious, with name bands for dancing. Expensive. Celebrities, sometimes.

COCK 'N' BULL—9170 Sunset Blvd., Los Angeles. Fine English food served in chafing dishes on a Hunt Breakfast table. *Cornish Pastry, Shepherd's Pie, India Curry, Steak and Kidney Pudding.* Lunch, $1.50; dinner, $3. Alma Lloyd. Open from noon, 5:30 on Sunday. Good for the discriminating.

CRICKET ON THE HEARTH—106 North La Cienega Blvd., Los Angeles. New, attractive and excellent English food. Blintzes, too! *Old English Bubble and Squeak, Hungarian Beef Paprikash.* A la carte, reasonable. Go.

GOURMET—6530 Sunset Blvd., Los Angeles. *Broiled Steaks, Roast Turkey, Deep Dish Apple Pie.* Dinners from $1. Frederick Werder. Lunch, 11:30-2:30; dinner, 5-8. Closed Monday.

HENRI'S—9236 Sunset Blvd., Los Angeles. Excellent French food served in the grand manner. A la carte and expensive, but for the discriminating.

HOUSE OF MURPHY—La Cienega "Restaurant Row" at Fourth Street, Los Angeles. *Madame Gegue's Chicken Creole, Hamburger and Onion Rings, Million Dollar Hash.* Your host, Bob Murphy. *Wonderful Salads, Beautiful Steaks.* A la carte, medium prices. Open every day.

KNOTT'S BERRY FARM—Buena Park. An hour's drive from Los Angeles, but a tourist's dream as reported in Reader's Digest. *Good chicken and ham and hot biscuits.* Reasonable prices. Gift shop.

LA RUE—8633 Sunset Blvd., Los Angeles, on the Strip. Tops in food and decor. *Crepes Louise, Crepes a la Reine, Lasagne Pasticciate, Beef Bourguignonne.* From noon till 3 for lunch except Sunday. From 6 to 11 p.m. for dinner. Closed Monday. Felix Cigolini. A la carte entrees from $2.25.

PERINO'S—3027 Wilshire Blvd., Los Angeles. In the heart of the smart shopping area. Excellent food. A favorite luncheon rendezvous for society.

READY ROOM—Johnny Wilson's popular rendezvous for the younger set. Big fireplace, delicious steaks, informal atmosphere. At 365 No. La Cienega Blvd., Los Angeles, on Restaurant Row.

ROMANOFF'S—326 No. Rodeo Drive, Beverly Hills. Prince Mike caters to movie stars, writers and producers. Expensive.

SARNEZ—170 No. La Cienega Blvd., Beverly Hills. Lew Sailee and Harry Ringland have an attractive place, with good food and good music, reasonably priced.

SOMERSET HOUSE—On Restaurant Row in Beverly Hills. Fine steaks, a la carte dinners, nice atmosphere and expensive.

SPORTSMAN'S LODGE — 12833 Ventura Blvd., North Hollywood. An epicurean delight in San Fernando Valley. *Broiled Lobster, Chicken Saute a Sec, Charcoal-broiled Steaks* in a gorgeous setting. *One of the finest restaurants in California.* Jack Spiros. From 5:30 p.m. Closed Monday.

SUNSET HOUSE—5539 Sunset Blvd., Los Angeles. *Steaks, Seafood, Salad Bowl.* Dinners from $1.50. S. F. Brown. Every day from five.

TAIL O' THE COCK—477 So. La Cienega Blvd., Los Angeles, on Restaurant Row. Mac McHenry provides *excellent food,* good companions and a pleasing atmosphere. *Hamburger Diable and Fried Shrimp are specialties.* You'll want to go again and again, and it's reasonably priced.

TOWN HOUSE—2965 Wilshire Blvd., Los Angeles, overlooking Lafayette Park. Three smart cafes to serve you . . . Garden Room, Cape Cod Grill and the Zebra Room. No cover or minimum for dancing in Zebra and Garden Room. Excellent food and a good spot for the tourist.

VAGABOND HOUSE—2505 Wilshire Blvd., in the heart of smart Los Angeles. New and with the Don Blanding touch. *Curries their specialty.* Dinners from 4 on. George. Prices medium. Open every day.

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VILLA NOVA—9015 Sunset Blvd., Los Angeles. A charming old world atmosphere on the Strip. Good Italian food and good service.

THE THEATRE

PLAYS

BILTMORE—New York stage hit, "Anna Lucasta," ends March 18. "Blackstone, the Magician" from March 19 to April 5. Every night at 8:30; matinees Wednesday, Saturday at 2:30.

PASADENA COMMUNITY PLAYHOUSE—"Stairs to the Roof" ends March 9; "The Hasty Heart" from Mar. 12-23; and "State of the Union," Mar. 26-April 6. Curtain at 8:15; prices 76c to $2.

LAS PALMAS THEATRE OF ACTORS' LAB—Sean O'Casey's "Juno and the Paycock," directed by Whitford Kane.

MUSICALS

THEATRE MART—Continually playing "The Drunkard" every night at 8. Famous old-time melodrama with beer and pretzels. Wonderful tourist entertainment and good for the entire family.

EL CAPITAN—Ken Murray's "Blackouts of 1947," starring Marie Wilson and Ken, every night at 8:30, with plenty of matinees. Variety entertainment that will please. Good for tourists.

EARL CARROLL'S THEATRE RESTAURANT—In Hollywood for the tourist. "The Vanities" in a new show, each night with two different performances at 9:15 and midnight. Girls. Girls. Three-thirty with dinner, $1.65 without.

VARIETY

TURNABOUT THEATRE—The Yale Puppeteers, Elsa Lanchester and Lotte Goslar in good entertainment. Mar. 2-8 "Gullible's Travels" and "Southern Exposure;" Mar. 9-15 "Mr. Noah" and "About Face;" Mar. 16-22 "Caesar Julius" and "Vice Versa;" Mar. 23-29 "Tom and Jerry" and "Turnabout Time."

ELEANOR ROOSEVELT—Modern Forum presents the former first lady Mar. 17 at Shrine Auditorium, 8 p.m. Prices 90 cents to $3.60.

TRUDI SCHOOP—Famous comic dancer at Philharmonic Auditorium Mar. 5-6 at 8:30.

PAUL DRAPER AND LARRY ADLER—Dance and harmonica duo Mar. 26 and Mar. 29 at Philharmonic Auditorium.

GRAND OLD OPRY—Mar. 29 at Shrine Auditorium at 8 p.m. $1-1.50. Family entertainment.

CONCERT

JUSSI BJOERLING—Metropolitan Opera Company tenor at Philharmonic Mar. 3 at 8:30.

PERCY GRAINGER—Concert pianist-composer at Philharmonic Mar. 7 at 8:30.

BLANCHE THEBOM—Metropolitan mezzo-soprano at Philharmonic Mar. 11 at 8:30.

PAUL ROBESON—Popular bass-baritone at Philharmonic Mar. 15 at 8:30.

TRAPP FAMILY—Singers at Philharmonic Mar. 23 at 8:30.

THOMAS L. THOMAS—Noted radio baritone at Philharmonic Mar. 25 at 8:30.

PHILHARMONIC ORCHESTRA IN LOS ANGELES—Mar. 6-7 Charles Muench, Director of Paris Conservatoire Orchestra, will conduct. Gilles Guilbert, piano soloist. Mar. 13-14 Raya Garbousova, woman cellist, will be soloist. Alfred Wallenstein, conducting. Mar. 27-28 Malcuzynski, Polish pianist, soloist. Wallenstein conducting.

PHILHARMONIC ORCHESTRA TOURING CALIFORNIA—Mar. 2 in Long Beach, with Wallenstein conducting; Mar. 9 in Claremont, Charles Muench, conductor, Gilles Guilbert, piano soloist; Mar. 16 in Whittier, Raya Garbousova, cello soloist; Mar. 18 in Santa Barbara; Mar. 20 in San Jose; Mar. 21 matinee in San Francisco; Mar. 22 morning matinee in San Francisco "Symphonies for Youth;" Mar. 22

(Continued on page 12)

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On Record with frances anderson

March is a rich month for record collectors, whatever your tastes may be. And all this pillar can hope to do is to cream the crop for you, listing a few of the best and most interesting.

Speaking of connoisseurs . . . that's you . . . you might look into an idea that's fast developing in Hollywood, the Record-of-the-Month Club. It has a board of experts who choose the favored discs; started out picking the outstanding popular recording of the month to send to its members, and now has expanded to include classical and folk music. Operating much like book clubs and based on the same principle, it saves time in ferreting out worthy new waxings. So, for your consideration, here are some of the best of the newies:

CLASSICAL MUSIC

Symphony No. 4 in b-flat, Op. 60 by Ludwig van Beethoven. One of the romantic master's least heard and least recorded symphonies, given an exhilarating and sweeping performance by Sir Thomas Beecham and the London Philharmonic Orchestra. This is a happy work, worth owning. Victor.

Symphony No. 41 ("Jupiter") by Mozart. A completely satisfying symphony, serene and exultant, beautifully executed by Toscanini and the NBC Symphony. Mechanically one of the best recent releases. Victor.

DEFIES CLASSIFICATION

"Hexapoda: Five Studies in Jitteroptera," by Robert Russell Bennett, played by Jascha Heifetz and his magic violin. Hilarious satire on modern jive, serious music, low-down gut-bucket . . . you decide. Whatever it is, it's thoroughly amusing, fiendishly difficult music played by the master virtuoso. Decca.

SHOW MUSIC: "Finian's Rainbow," new Broadway musical hit, yields an album of Kurt Weill music covering the field from lyric nostalgia for the Emerald Isle to some fine rhythm numbers. Several hits in this book ("Old Devil Moon," "If This Isn't Love") also have been done by Charlie Spivak. Good soloists and the Deep River Boys. Victor.

POPULAR MUSIC

"New 52nd Street Jazz," a wonderful album of the best hot jazz, indispensable for those who take their modern jazz seriously. Top-notch instrumentalists led by Dizzy Gillespie and Coleman Hawkins include such stars as Don Byas, J. C. Heard, Charlie Shavers, Jimmy Jones . . . well, they're all terrific. The numbers are all fresh and new, all outstanding. Victor.

"Misirlou" and "Far Away Island," the former an imaginative new rendition of a popular Latin American tune, the latter a bit dreamy . . . both highlighted by the piano work of Skitch Henderson and by his orchestra. Capitol. "Blues at Sunrise," sad, sad song well sung by "Ivory" Joe Hunter with Johnny Moore's Three Blazers, with "You Taught Me To Love" on the reverse. Pretty subtle stuff, quiet and haunting. Exclusive.

"What Am I Gonna Do About You?" and "Beware My Heart" provide a pair of goodies for Margaret Whiting. Both tunes from the picture "Carnegie Hall," both well designed for the Whiting nuances. Capitol. "Baker's Dozen" and "Be Fair With Me" are better-than-routine solid stuff by Buddy Baker and his orchestra with a good vocal on the latter by Emma Lou Welch. Exclusive.

PERRY PALPITATES

"I Gotta Gal I Love" is a rollicking vehicle for Perry Como and he more than does it justice. More enduring than some of his soulful numbers. Good backing on "What Am I Gonna Do About You?" Victor.

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(Continued from page 11)

evening performance in San Francisco; Mar. 23 in Sacramento; Mar. 30 in Claremont, with Lee Pattison, piano soloist; and Mar. 31 in Santa Monica.

SYMPHONIES FOR YOUTH—Los Angeles Philharmonic Orchestra each Saturday 10:30 a.m. until April 12.

SAN FRANCISCO SYMPHONY ORCHESTRA—Mar. 20-21 at Los Angeles Philharmonic with Pierre Monteux conducting.

OPERA

SAN CARLO OPERA COMPANY—Mar. 1 last two performances. Matinee "Madame Butterfly;" evening "Carmen."

SPORTS

ICE HOCKEY—At Pan Pacific Auditorium, 8 p.m. Mar. 1 Los Angeles vs San Diego; Mar. 5 Los Angeles vs Oakland; Mar. 7 Los Angeles vs San Francisco; Mar. 8 Hollywood vs San Diego.

HORSE RACING—At Santa Anita: Tuesdays through Saturdays at 1 p.m. Mar. 1 Santa Anita Handicap . . . classic of the year . . . $100,000 added, for 3-year-olds and up; Mar. 8 Santa Anita Derby, $100,000 added, for 3-year-olds. A natural forerunner for the Kentucky Derby.

BOWLING—National Bowling Congress begins tournament play Mar. 27 at National Guard Armory in Exposition Park.

BOXING—Every Friday night at 8:30 at Hollywood Legion Stadium; every Tuesday night at 8:30 at downtown Olympic Stadium.

WRESTLING—Every Monday night at Hollywood Legion Stadium; every Wednesday night at downtown Olympic Auditorium.

POLO—Regular match games every Sunday at 2 at Riviera Country Club Polo Field, off Sunset Blvd. on the way to the beach.

BASEBALL—Daily exhibition games from Mar. 7 to 30 in San Francisco, San Diego, Bakersfield, Hollywood, Los Angeles, Riverside, Anaheim, Fullerton and San Bernardino. Teams represented: Pacific Coast Clubs and Chicago Cubs, Chicago White Sox, New York Giants and Cleveland Indians. See your California daily paper for playing fields and time.

OF SPECIAL INTEREST

ACADEMY AWARDS PRESENTATION—Mar. 13 at Shrine Auditorium. Balcony open to public 8 p.m., tickets $3.60-$4.80. Movie stars galore!

WISTERIA FETE—In Sierra Madre, near Pasadena, in early March. Festival and queen crowning under 40,000-foot spread of vine planted in 1893. Beautiful.

CAMELLIA FESTIVAL—In Temple City, near Los Angeles, about March 8.

DESERT CAVALCADE—In Calexico on Mexican Border Mar. 13-14-15. Big celebration and pageant commemorating ride of San Juan Bautista de Anza in 1774

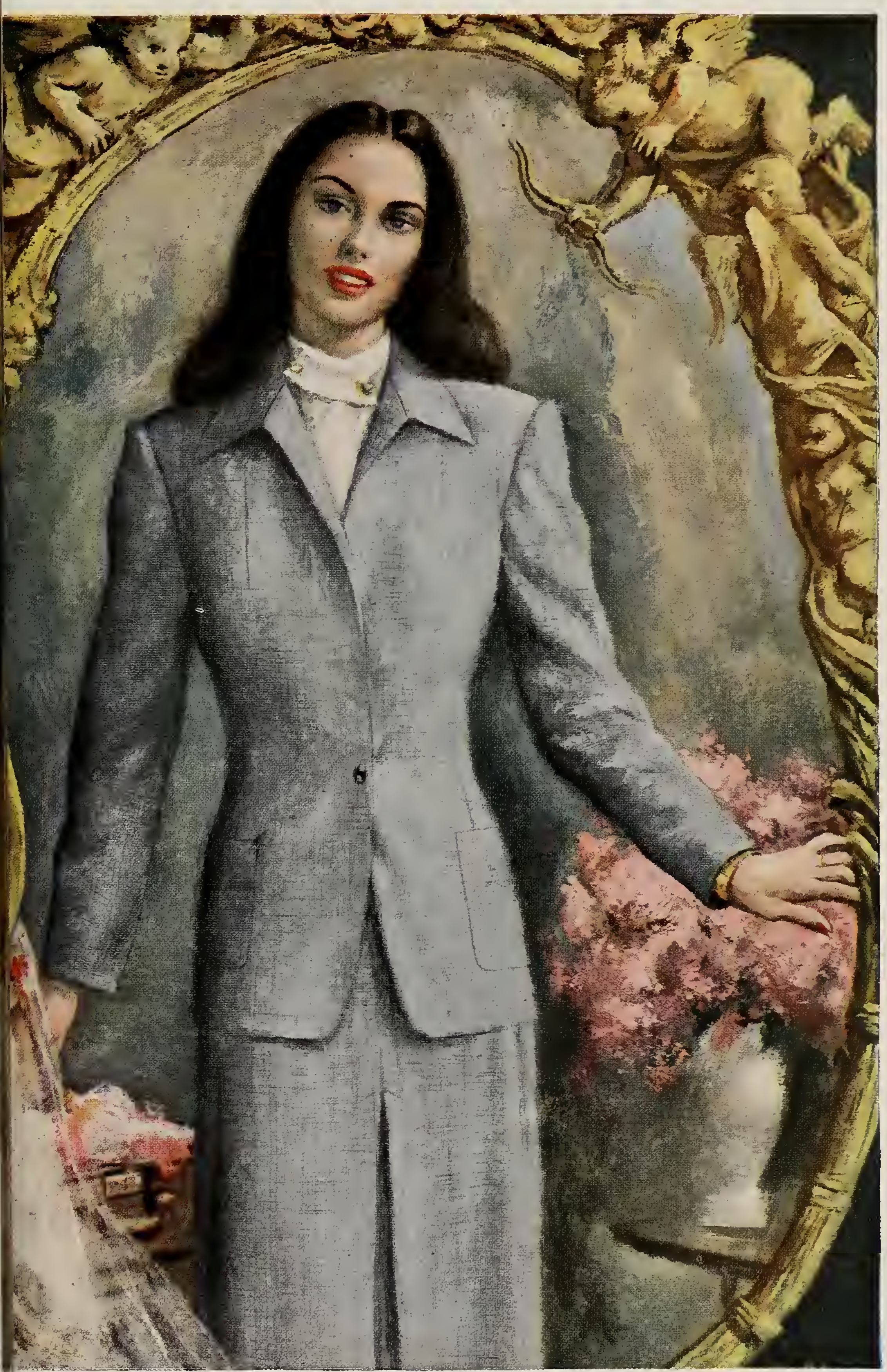
NATIONAL ORANGE SHOW—In San Bernardino Mar. 13-23. Thirty-second annual presentation involving agriculture, dancing, movie stars, orange packing, flowers, 4-H and government exhibits and the midway.

SPRING FLOWER SHOW—At Fannie E. Morrison Horticultural Center in Pasadena's Brookside Park Mar. 13-16. Roses and daffodils and $2457 in prize money.

GARDEN TOURS—Girl Scouts in Pasadena sponsor tours through beautiful gardens. Beginning Mar. 14 and each Friday thereafter until May 31, the famous Santa Barbara gardens will be open for tours, leaving Recreation Center, 100 E. Carrillo St., at 2 p.m.

CYMBIDIUM SHOW—Santa Barbara's second annual Cymbidium Orchid Show Mar. 27-30 in National Guard Armory. Gorgeous.

PHILOSOPHY FORUM—At University of Southern California Mar. 4, 11 and 18. Contact Director of School of Philosophy.



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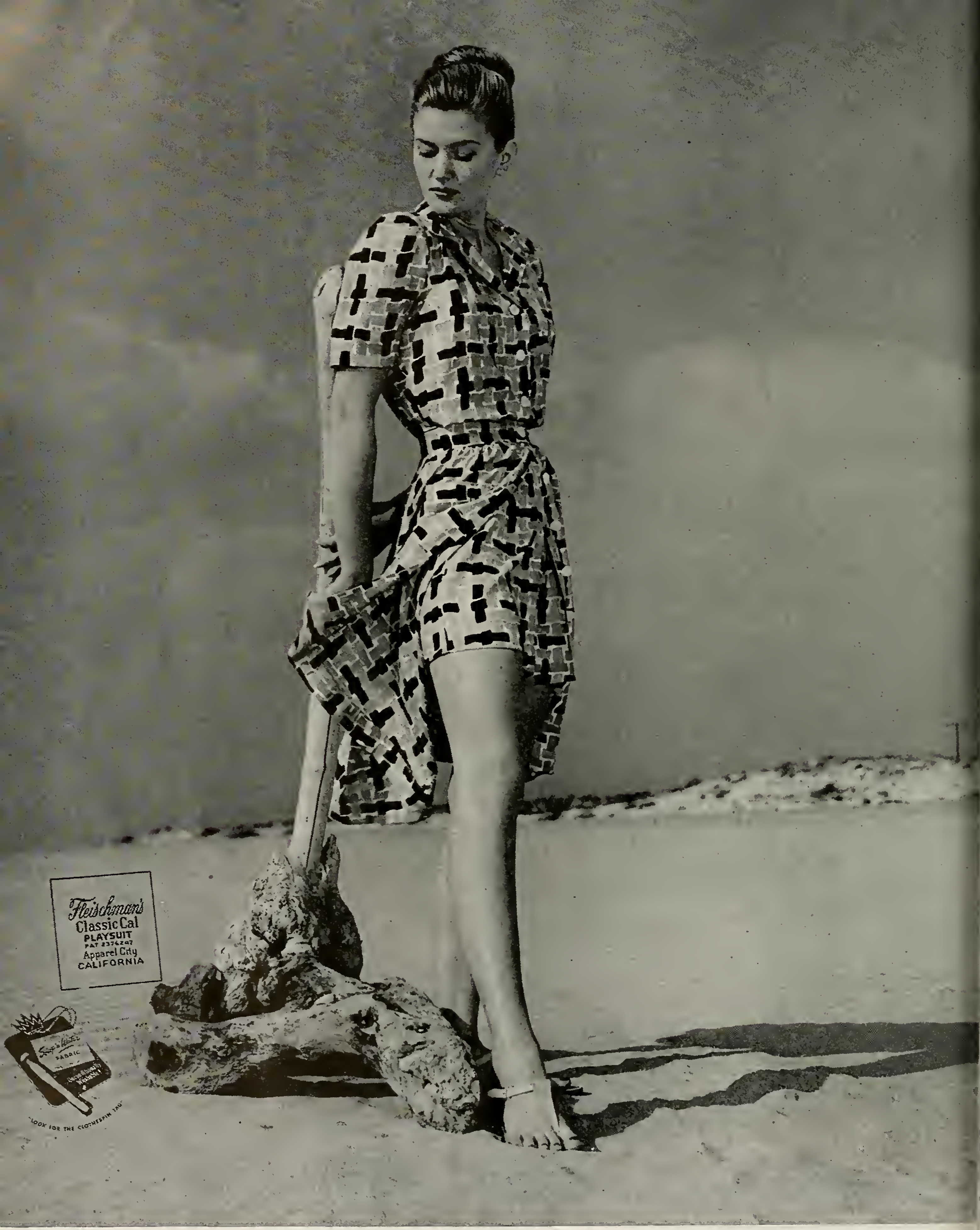
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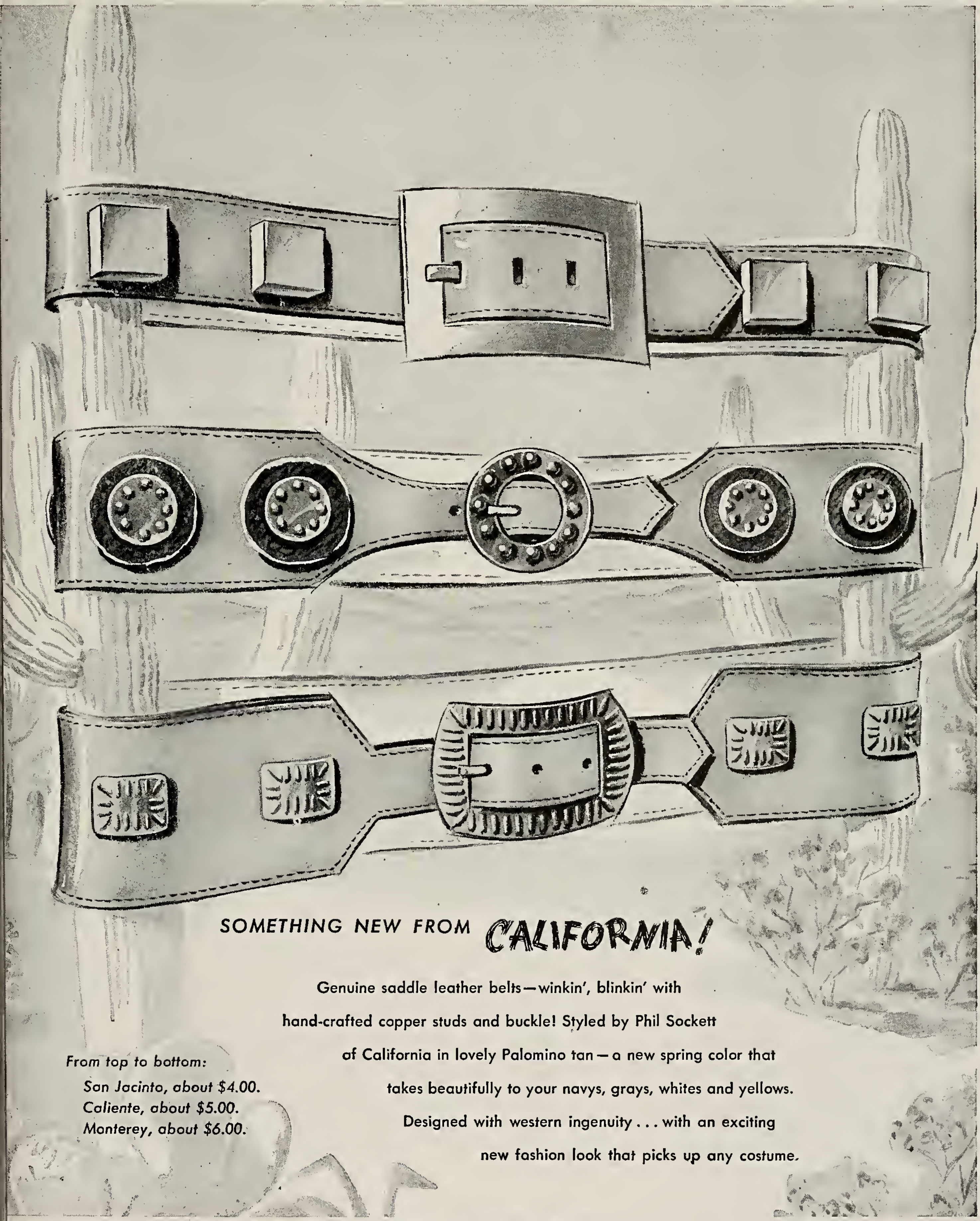

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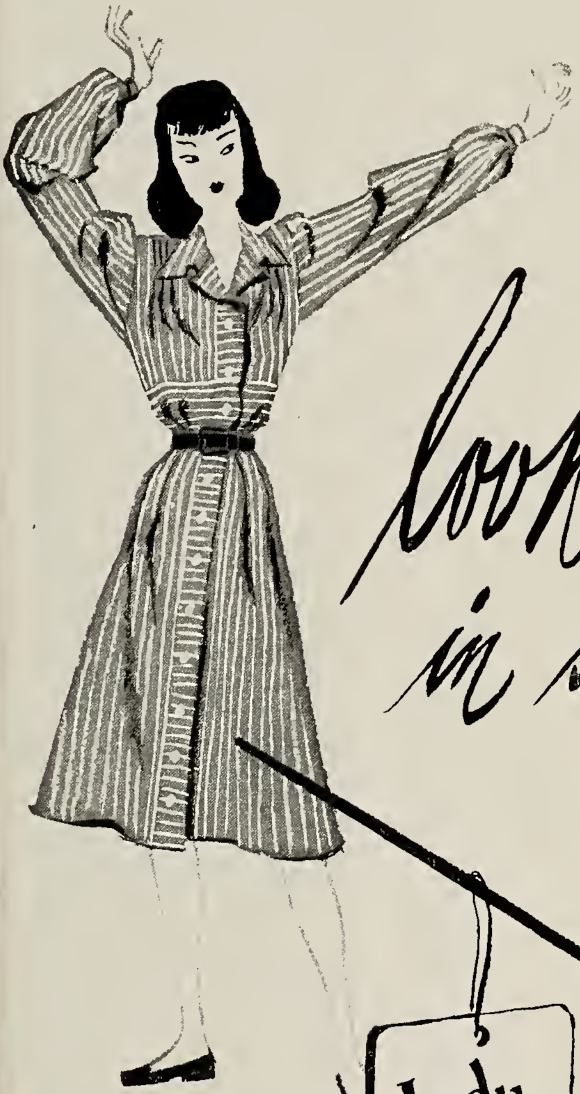
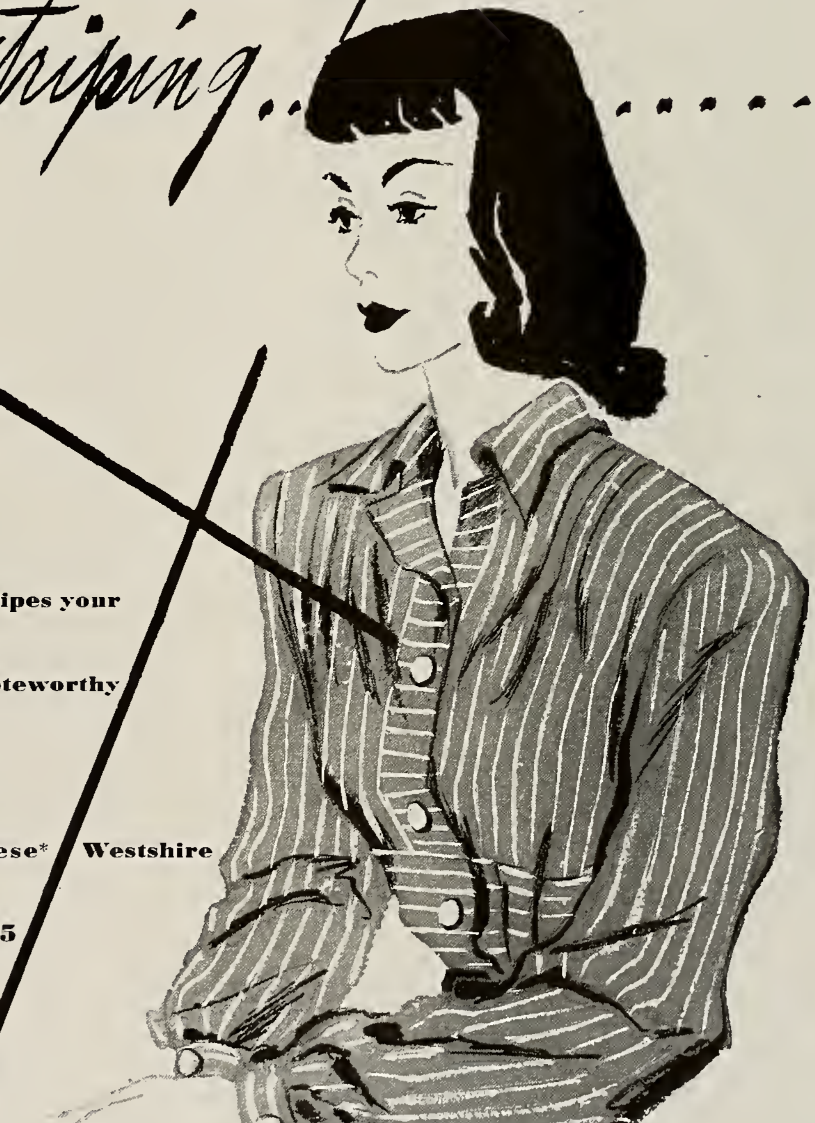


look striking in striping..........



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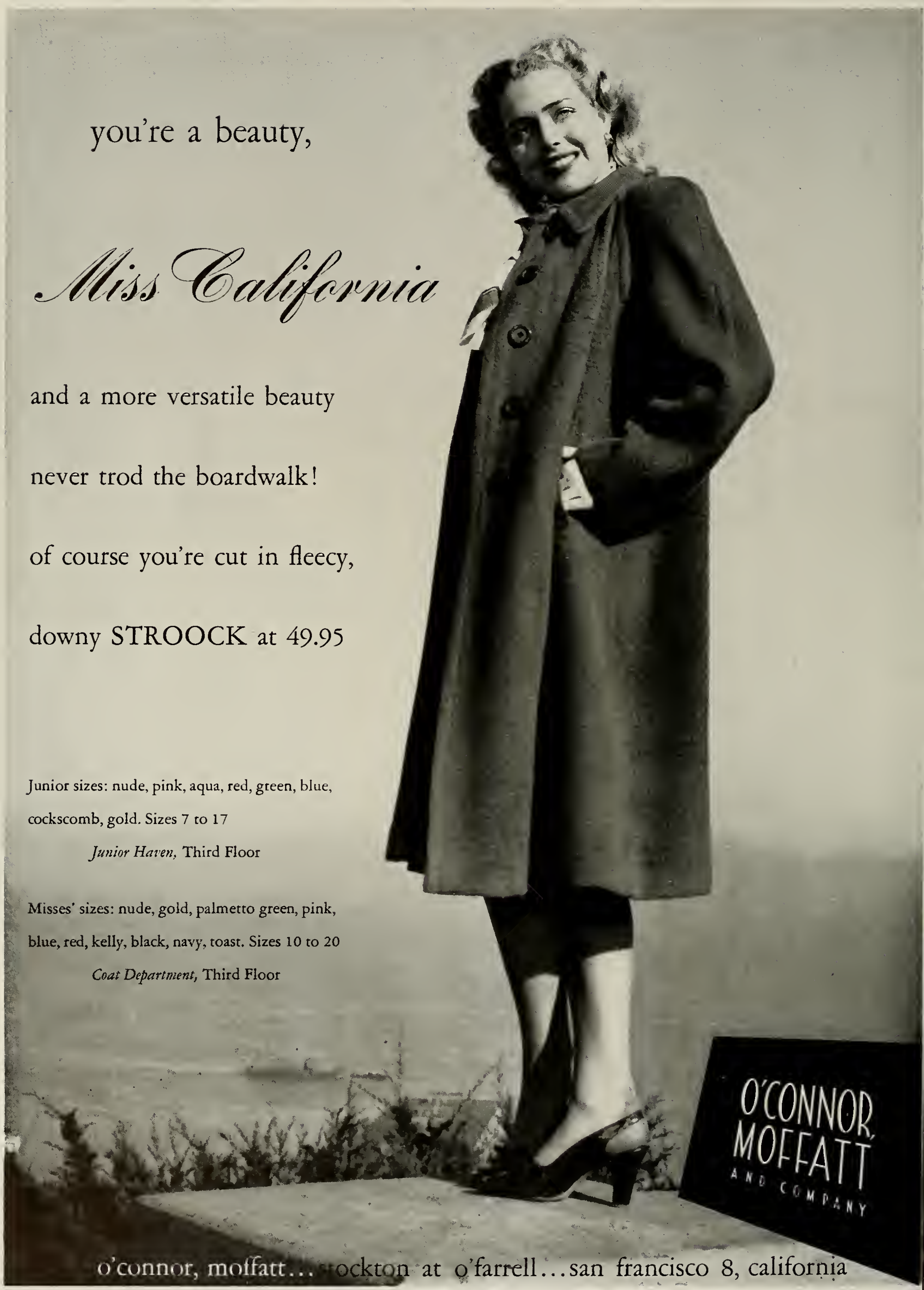

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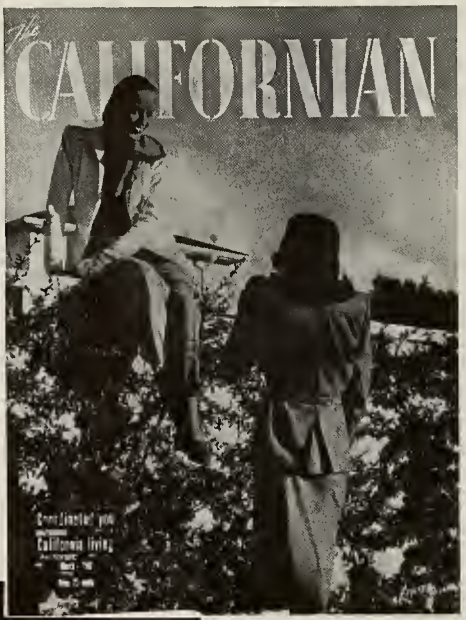

Double emphasis on coordinates: Barney Max series in Botany Brand fabric: jacket and skirt, in white or eggnog, about $40; brown or black-n-white checks, about $45 . . . mix or match with slacks in white or eggnog, about $13; in checks, about $17. Celanese crepe blouse, about $10. Sizes 10-20, The Broadway, Los Angeles; Carson Pirie Scott, Chicago; Jordan Marsh, Boston. "Bolero" shoes by Illing of California. Dorothy Gray's Trans-World makeup. An Earl Scott color photograph.

The CALIFORNIAN

"FOR THE CALIFORNIA WAY OF LIFE"

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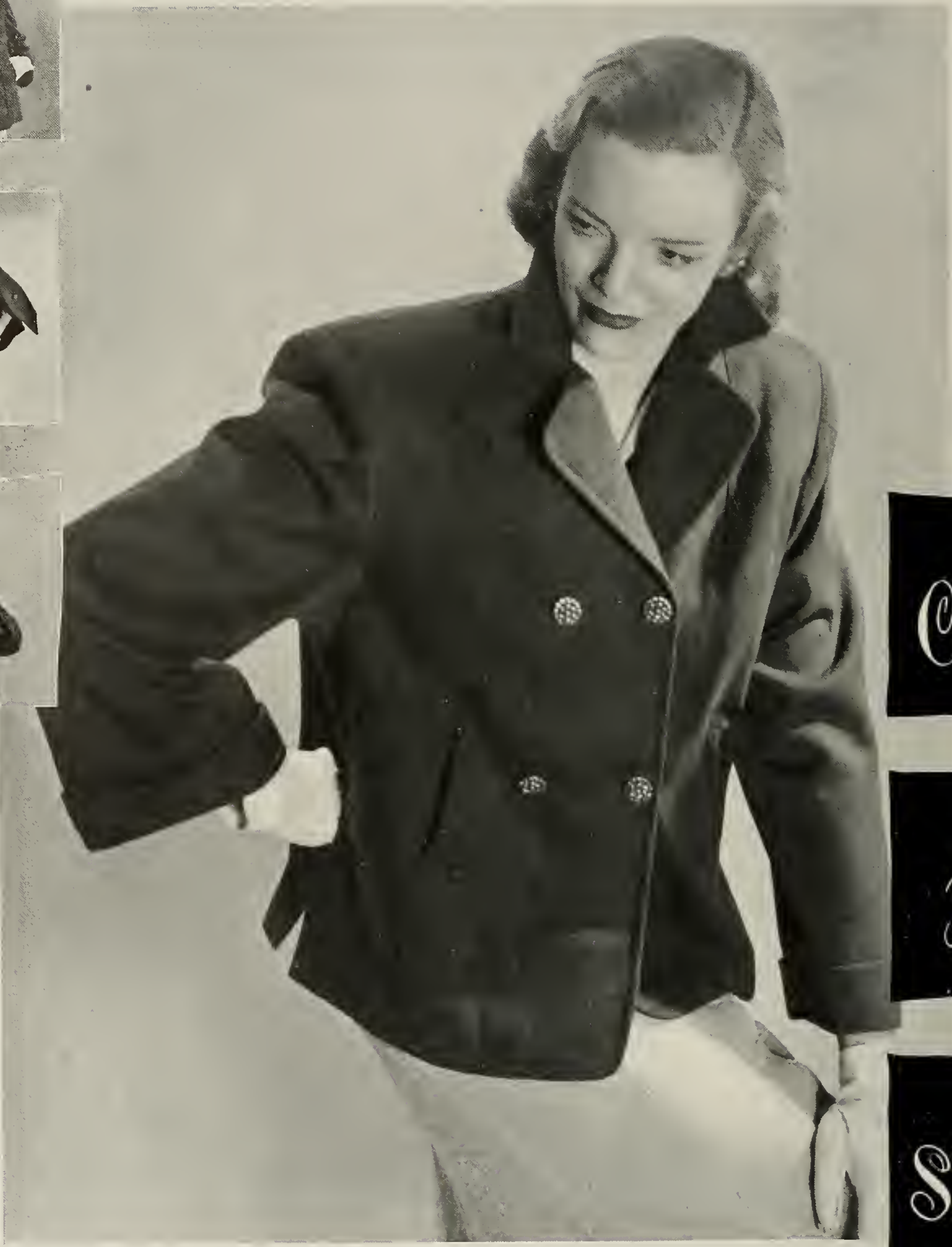

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The Little Square Coat with the big all-'round future...Carson's 25-inch box-topper sails straight through spring and summer, then heads, without a shiver, into fall. California-tailored of all-wool Venetian covert for you to wear with slacks, with suits, and with dresses—day and evening. Beige, kelly, red, white, bright navy. Sizes 10 to 18. 35.00 ■ **WOMEN'S MODERATELY PRICED COATS, FOURTH FLOOR**

COORDINATED YOU . . . a way of saying that, ideally, you are a completely integrated person: in your thinking, in the way you live, even in the way you dress. It all adds up to . . . personality!

YOU KNOW the kind of person you are or want to be . . . your clothes are cut to the pattern of your days, complimentary to you in line, in color, in type. You call this wardrobe coordination and divide it into three parts:

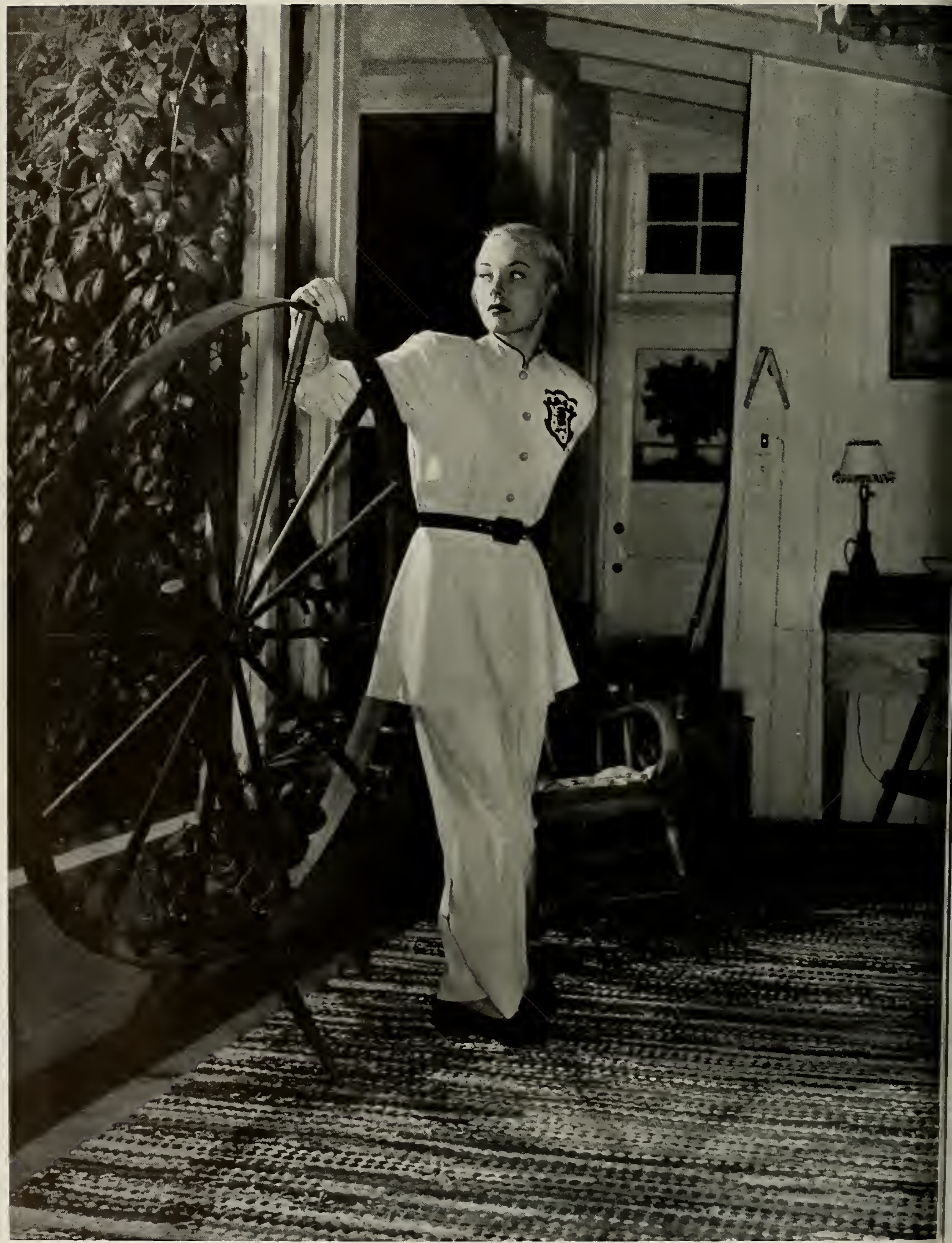
easy-to-wear clothes, functionally right for your daily life . . .
fashions picture-perfect "at home" or in favorite haunts
. . . clothes with multiple uses, versatility, and economy.

AND SO WE give you coordinated fashions . . . seasonal spice for homebody or careerist, for city or country living. Here are fashions as individual as you yourself, and as changeable; fashions with definite color affinity that multiply two or three basic pieces into half a dozen ensembles (mix-matchable skirt-slacks-shorts-blouse-jacket change company dramatically) . . . spice, too, in accessories that increase the versatility of your basic dress. A multiplicity of ideas in a coordinated way: to you, from California.

coordinated you

cut

+



PHOTOGRAPHED BY LA

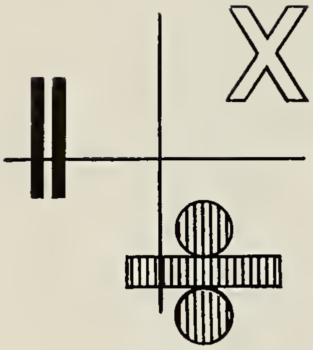
the pattern of her days

THE LADY IS "AT HOME" . . . HER CLOTHES COORDINATED TO HER WAY OF LIFE, THE PICTURE-BACKGROUND OF HER OWN DOMAIN.

+ *LEFT,* A MORE-THAN-FUNCTIONAL SLACK ENSEMBLE WITH EASY LINES AND ORNAMENTAL QUALITY STARTS ANY DAY OFF RIGHT . . . BY ROYAL OF CALIFORNIA, IN SHIRLEY STRUTTER CLOTH, SIZES 10-18; ABOUT $30 AT THE BROADWAY, LOS ANGELES; HECHT CO., WASHINGTON, D. C.; NATHAN'S, GALVESTON.

X TO TOWN SHE GOES, *ABOVE,* PERFECTLY TAILORED IN A BREITMORE WORSTED TWILL SUIT WITH ITS IMPORTANT TWO-COLOR NOTE; SIZES 10-18, ABOUT $40 AT KAUFMAN'S, PITTSBURGH; GIMBEL'S, PHILADELPHIA.

÷ *LOWER LEFT,* SHE'S A DECORATIVE HOSTESS, NOW, IN DEMOISELLE'S PURE SILK HESS-GOLDSMITH PRINT, SIZES 8-16, ABOUT $55 AT BONWIT TELLER, PHILADELPHIA; HECHT CO., WASHINGTON, D. C.



soft

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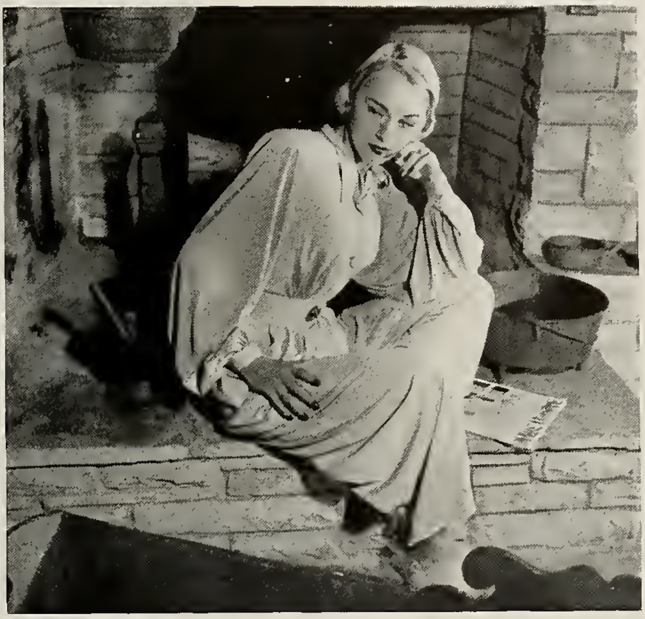
lights for nights



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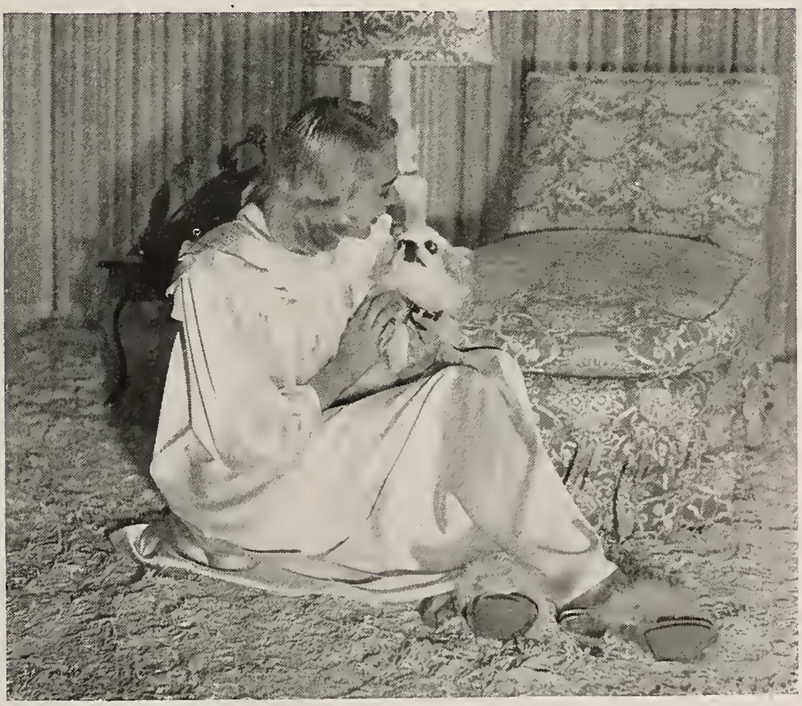

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PHOTOGRAPHED BY LARRY VERNON

WISE THE WOMAN WHO KEYS HER WARDROBE TO HER HOME, WHERE SHE'S SURE TO BE COMPLIMENTED BY COLORS SHE LOVES.

+ *LEFT*, ZAGRI'S SOPHISTICATED, UNFETTERED BASQUE GOWN PLAYS UP, ANIMATION REFLECTED IN ITS FLOWERED PRINT, SUBTLE HAREM PEPLUM; A COVER-UP JACKET FOR LESS FORMAL OCCASIONS . . . SIZES 10-16, ABOUT $50 AT J. W. ROBINSON, LOS ANGELES; MABLEY & CAREW CO., CINCINNATI.

X *ABOVE*, FIRESIDE CHARM IN FIA'S DEMURE DUTCH BOY HOSTESS PAJAMAS WITH TROUSERS-LIKE-A-SKIRT; PEG POCKETS, TOO. IN CELANESE JERSEY, SIZES 10-18, ABOUT $30 AT BONWIT TELLER, NEW YORK.

÷ *BELOW*, BLONDE FLATTERY IN FIA'S DREAMY SATIN PEIGNOIR WITH QUAINT PETER PAN COLLAR, TINY-TUCKED YOKE; ABOUT $29 AT B. ALTMAN, NEW YORK. IHLE CINDERELLA PLASTIC MULES.

PHOTOGRAPHED BY GEORGE DOUGLAS

interchangeable

AS SPIRITED AS YOUR DAILY LIFE, THESE SPORTSWEAR COORDINATES FROM KORET OF CALIFORNIA ARE DAY-LONG FAVORITES . . . STEMMING FROM THE CANDY-STRIPED BLAZER JACKET, ABOUT $10, THAT GETS A THREE-WAY PLAY:

+ *AT LEFT,* FOR TOWN-TROTTING, WITH A PONY SKIRT OF SHETLAND WOOL, ABOUT $9.

÷ *RIGHT,* FOR SPECTATOR SPORTSWEAR, WITH COBRA RAYON SLACKS, ABOUT $9; WOOL SWEATER, ABOUT $5.

X *AND BELOW,* . . . FOR ACTIVE PLAY, OVER RAYON GABARDINE HALTER-SHORTS "TRICOMBO," ABOUT $8. INTERCHANGEABLE IN RELATED COLORS, SIZES 12-18, AT O'CONNOR, MOFFATT & CO., SAN FRANCISCO; YOUNKERS, DES MOINES; HECHT CO., WASHINGTON, D. C.

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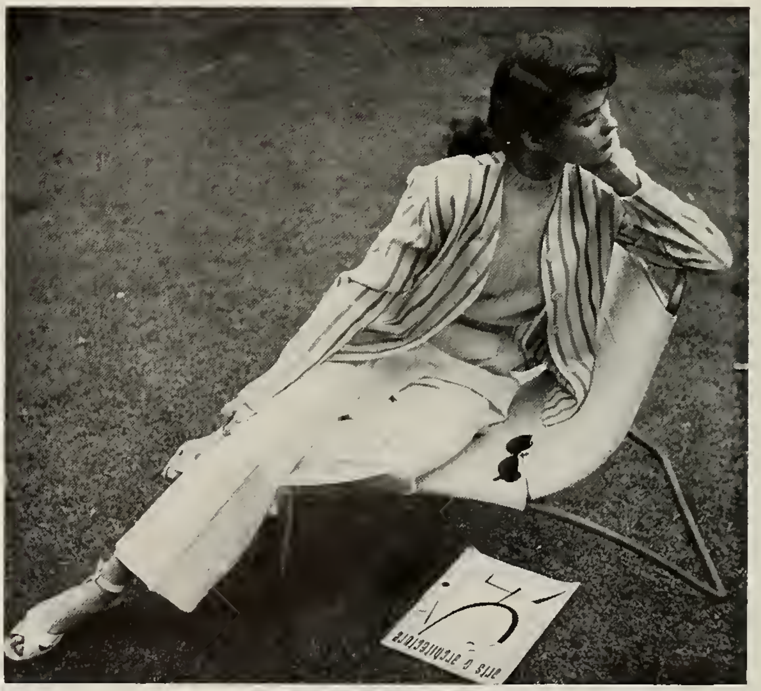

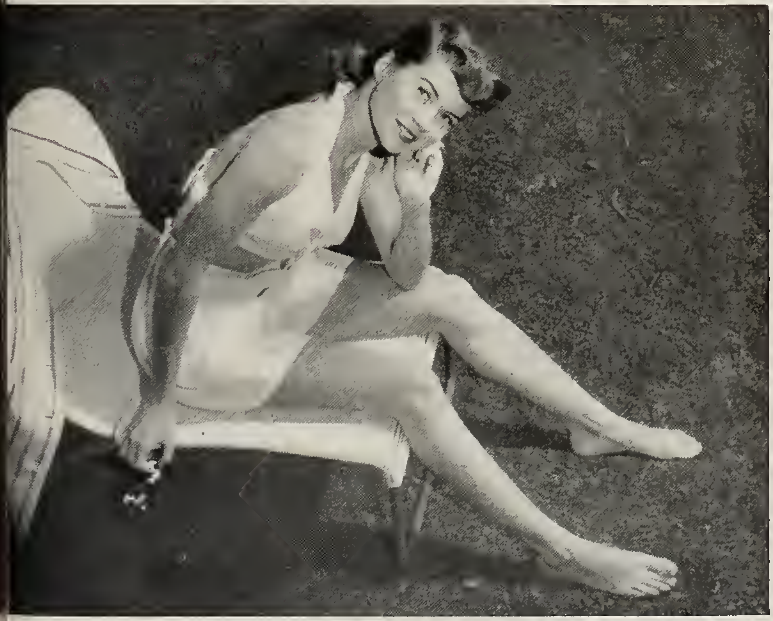

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X

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mix-matchable

CLOTHE YOUR MOOD IN MIXABLE MATCHED FASHIONS, QUICK AS A WINK TO CHANGE FROM SUN-BRIGHT BREVITY TO ACTIVE SPORTSWEAR, TO CITY-SLICK DRESS . . . A CONCENTRATED WARDROBE FOR SUMMERS AT HOME OR ON-THE-GO. FROM TABAK OF CALIFORNIA PRINTED PASTELS WITH BLACK.

+ *FAR LEFT,* MIDRIFF BLOUSE AND SKIRT, BLOOMER SHORTS, ABOUT $22;

×÷ *LEFT,* TWO VIEWS OF THE HALTER BRA AND BLOOMERS, ABOUT $9.

= *THIS PAGE,* BLOUSE AND PEDAL PUSHER ENSEMBLE, ABOUT $19.

: *BELOW,* PROVIDES WHEREWITHAL FOR STILL ANOTHER TRADE-OFF; BRA AND PEDAL PUSHERS COMBINE. PRINT DRESS NOT SHOWN, ABOUT $19.

EACH GROUP, SIZES 10-18, AT DESMOND'S, LOS ANGELES; F. & R. LAZARUS, COLUMBUS, O.

VAN KEPPEL-GREEN PATIO FURNITURE.

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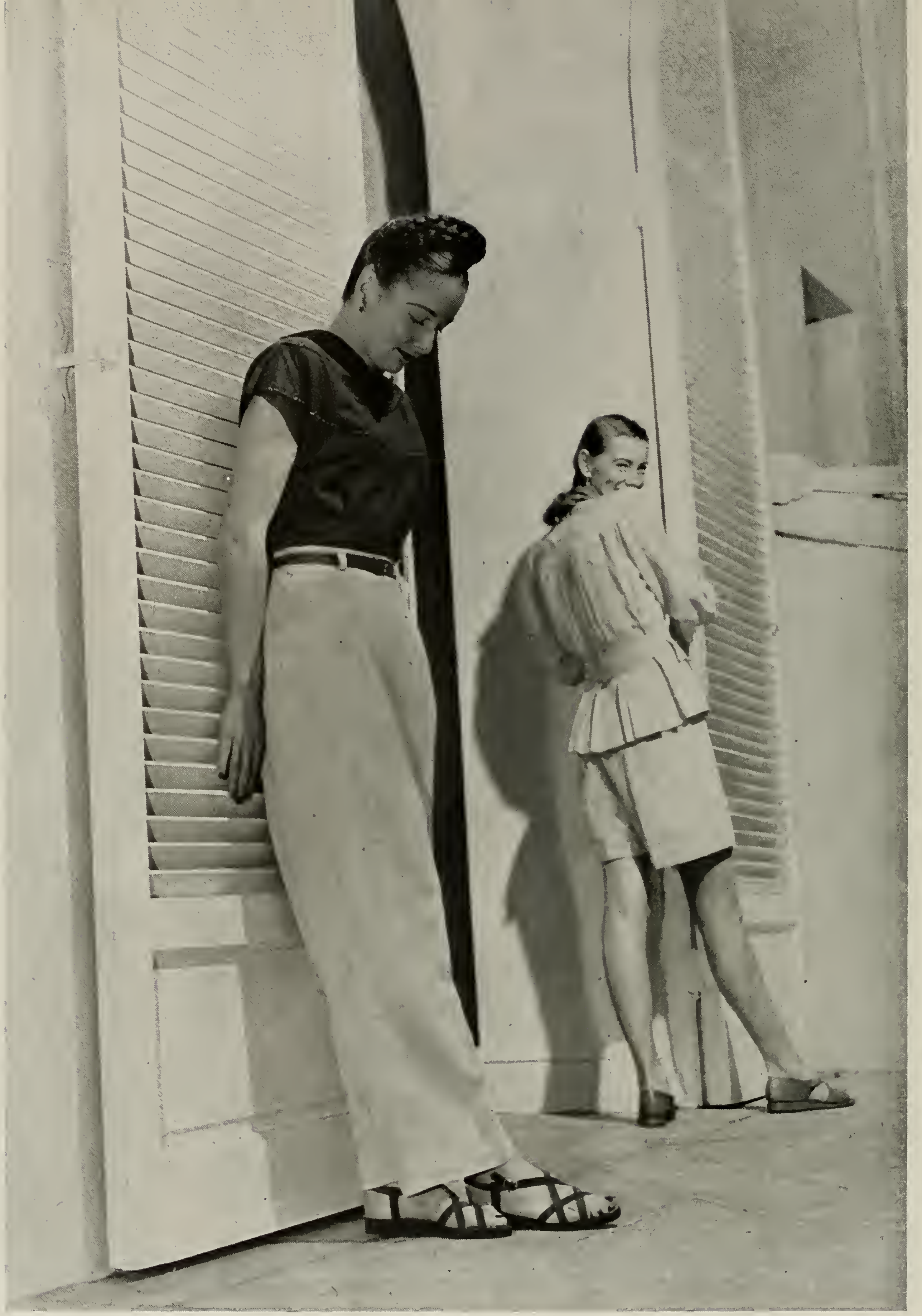
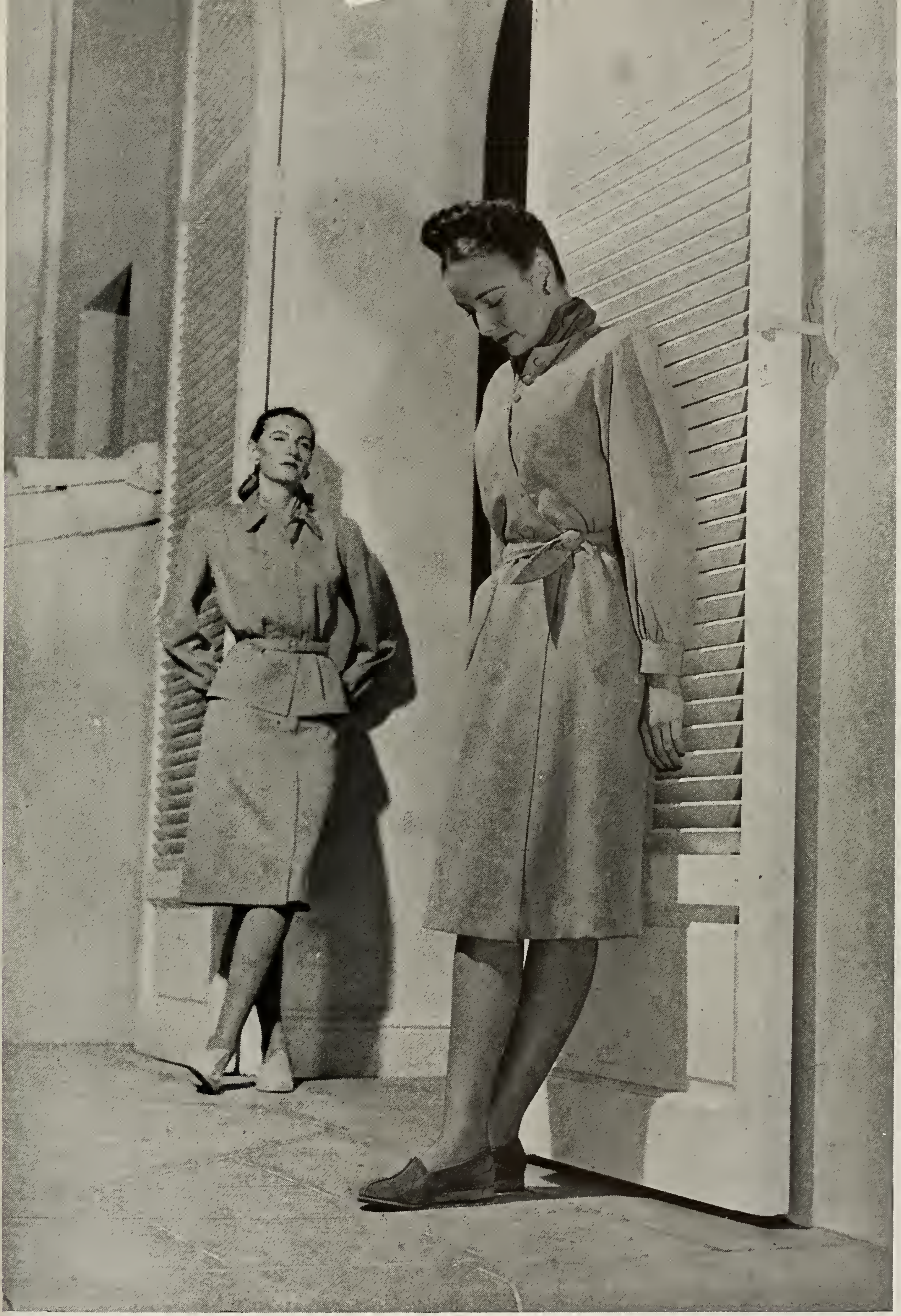


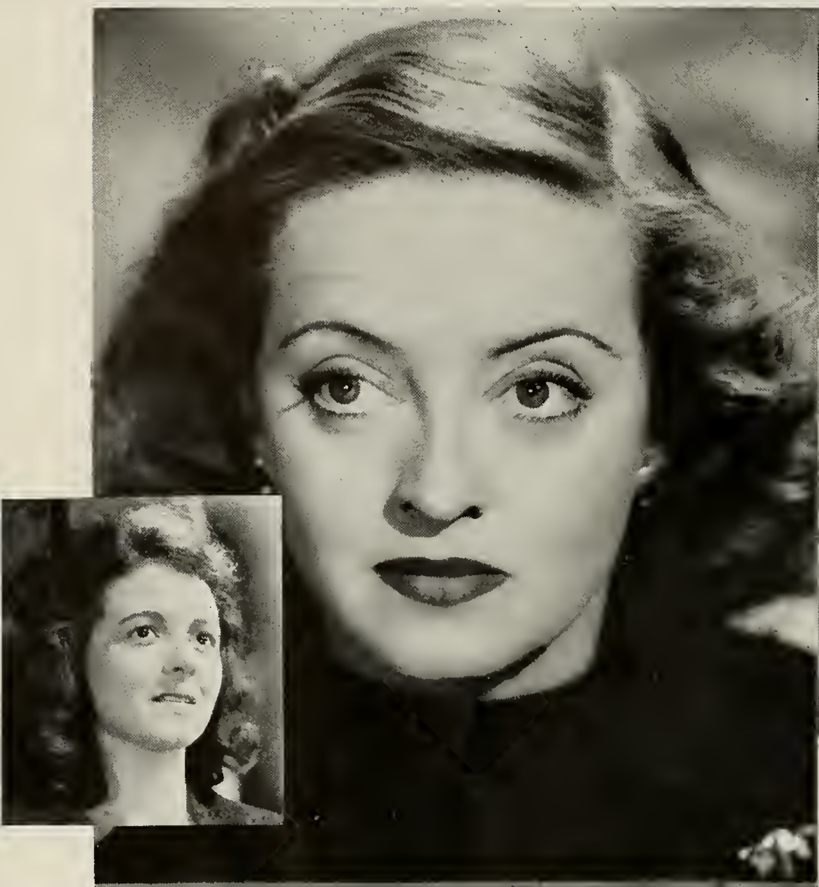
CHANGE OF PACE: MONROE LLOYD'S WARDROBE WITH INTERCHANGEABLE TENDENCIES, FOR ACTIVE SPORTSWEAR OR THE LAISSEZ-FAIRE ATTITUDE . . . EASY BASIC UNITS IN RAYON GABARDINE: JACKET WITH NEW BACK PLEATS (SKIRT NOT SHOWN), ABOUT $25; SLACKS, ABOUT $9; PEDAL PUSHERS, ABOUT $9; SHORTS, ABOUT $8; JERSEY BLOUSE, ABOUT $9. DRESS FROM THE SAME SERIES "TAKES TO" SAME ACCESSORIES, ABOUT $25. IN SHADES OF SPRING, SIZES 9 TO 15, AT A. HARRIS, DALLAS; MAY COMPANY, LOS ANGELES; STEWART & CO., BALTIMORE.

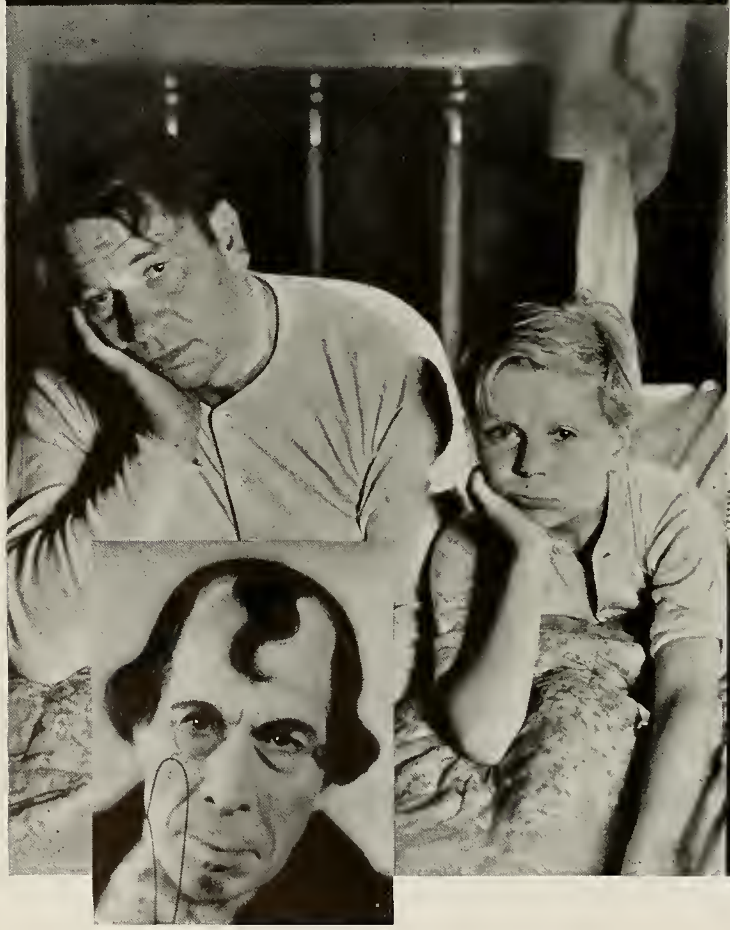


PHOTOGRAPHED BY LARRY VERNON

CHANGE OF FACE: SHEPPS-FABERT TAKES A DIFFERENT VIEW OF COORDINATES . . . THESE TWO BASIC UNITS FUNDAMENTAL TO YOUR CLASSIC WARDROBE, WITH MATCHING COAT ALSO AVAILABLE. THE SUIT, WITH FLY-FRONT SKIRT AND THREE-GORE BACK, PATCH-POCKETED JACKET WITH BANDED CUFFS, ABOUT $40 . . . THE DRESS, WITH SURPLICE ACCENT AND RAGLAN SLEEVES, ABOUT $35 . . . YOUR CHOICE OF SEVEN COLORS, IN BOTANY BRAND GABERTWILL WOOL WORSTED GABARDINE, SIZES 10-18, AT MAY COMPANY, LOS ANGELES: YOUNKERS, DES MOINES.

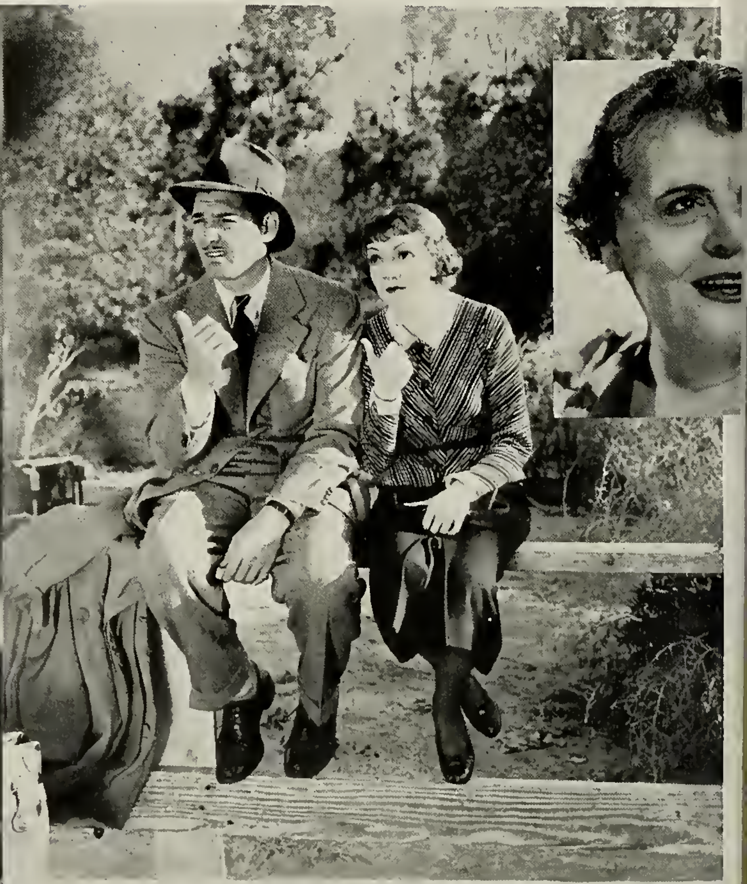
For "Dangerous" in 1935 and "Jezebel" in 1938, the one and only Bette Davis won the Hollywood Oscar. Inset is Janet Gaynor, "America's Sweetheart," whose "Dianc" in "Seventh Heaven" was tops in 1929. Remember?

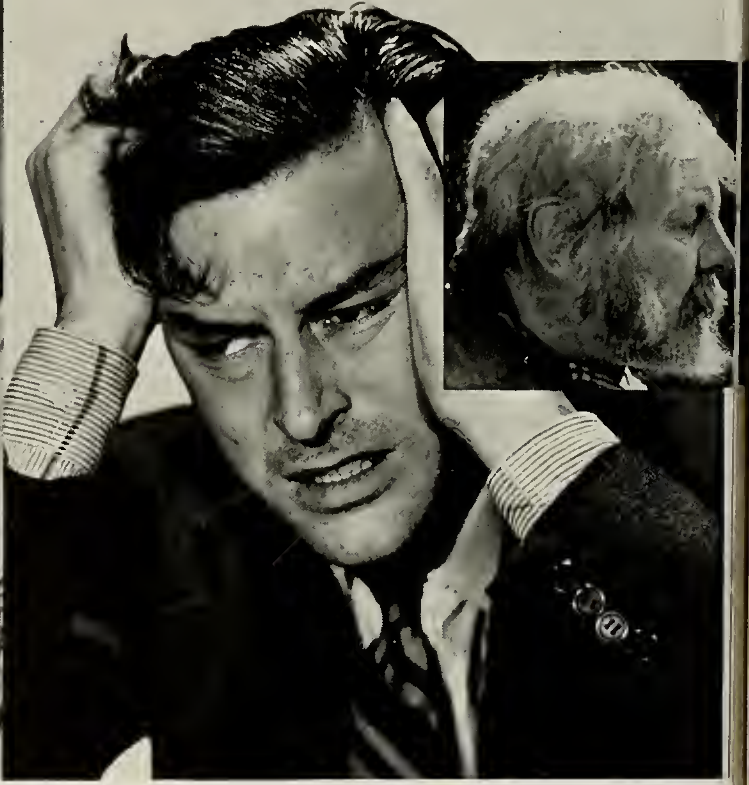




"The Champ" won the Hollywood Oscar for Wallace Beery in 1931, shown here in a scene with a great child star, Jackie Cooper. The same year George Arliss was presented the richly deserved prize for his "Disraeli."

"It Happened One Night" captured the hearts of a nation in 1934 and Clark Gable and Claudette Colbert took the trophies away from all competition. The beloved Marie Dressler, inset, won her Oscar in 1930 for a memorable role in "Min and Bill."





For "Lost Weekend," Ray Milland carried off honors in 1945, but the work of Emil Jannings in "The Way of All Flesh" will be remembered as the pinnacle of thespian success. Jannings was honored at the first banquet in 1929. All pictures through courtesy of the Academy of Motion Picture Arts and Sciences.

AND THEY CALLED IT oscar

Arguments, suggestions and cigarette smoke filled the air above a corner table in a famous Hollywood restaurant. It was the autumn of 1928, and the men gathered around the board were founders of the Academy of Motion Picture Arts and Sciences. Their discussion had centered around a proposed award for the best yearly performances by an actor and an actress. The problem was: What sort of award? They agreed it should be something of simple beauty, something symbolic of the achievements it commemorated, it should be . . .

"Something like this?" asked Art Director Cedric Gibbons. He pointed with his pencil to a tablecloth sketch he had just completed. There, in bold black strokes, was trouble for the laundry and glory for the motion picture industry . . . there was "Oscar"! Oscar, destined for immortality as the golden symbol of outstanding accomplishment in cinema arts and sciences, an enduring promise of fulfillment for those who would come to stand in the nimbus of greatness.

Or at least that is what popular legend tells us. Tracking down popular legends makes a fine pastime for a rainy day. It was raining. The first step was to put in a call to Cedric Gibbons out at MGM studios . . .

"Yes, I made a sketch of Oscar, but it was on paper, not on a tablecloth," averred Mr. Gibbons.

"You mean to say you weren't sitting at a corner table in a famous Hollywood restaurant? That you didn't dash off a little masterpiece on the table linen?"

"Not that I remember. The sketch I made was during a meeting of the board members. We were sitting around a table all right, but it was a big polished table in the board room and I can assure you there was no tablecloth," said Mr. Gibbons positively.

"But everyone insists there was a tablecloth. Maybe you went to a restaurant for a little snack after the meeting?"

"No, the meetings were always long and exhausting in those days. We all went directly home."

"Maybe you did it at luncheon the next day? Maybe a few of you gathered . . . Douglas Fairbanks, Louis B. Mayer, Frank Lloyd, John Stahl . . ."

"Well, we did gather often in those days . . ." Mr. Gibbons was commencing to sound uncertain.

"Then there could possibly have been a tablecloth?"

"We—ell . . ."

"Everyone says there was a tablecloth. I like the idea of a tablecloth, it makes a good story."

"Yes, I can appreciate that. Go ahead, then. Say I drew it on a tablecloth. I might have. It was so long ago I don't really remember."

"Fine. I'll just . . ."

"But wait a minute . . . If I drew it on a tablecloth I'd have had to take the whole tablecloth out and give it to George Stanley, the sculptor. Either that or cut a piece out of it. I don't remember ever carrying a tablecloth out of a restaurant. Or even a piece of one."

"You could have made another sketch later for George Stanley . . ."

Mr. Gibbons laughed. "Yes, I could have. Perhaps I did. And I see your point about its making a good story . . ."

That was that. Mr. Gibbons made a tablecloth sketch of Oscar. Very dramatic. Very colorful stuff. Everyone likes the idea of an important personage dashing off something on a spanking-white tablecloth. Except the launderies, of course.

Anyhow, the Academy group gave Gibbons carte blanche in the selection of a sculptor. He contacted Arthur Millier, Los Angeles Times art critic, who was reputed to have a knowing finger in every local artistic pie.

Millier's suggestion was George Stanley. Stanley had caught Millier's attention when he walked off with the coveted Huntington prize for student sculpture at Otis Art Institute. And the art critic was even more impressed with the young sculptor's work after viewing his one-man show at the Los Angeles Museum of Art.

Stanley submitted two models to Gibbons. One of these became the fabulous Oscar, a masterpiece of stylized masculine symmetry standing ten inches high and weighing six and one-quarter pounds. The hands grasp a crusader's sword and the feet rest upon a reel of motion picture film. The figurine depicts guardianship of the highest traditions of motion picture arts and sciences.

(Continued on page 63)

. . a little more than six pounds of glittering metal is a fortune of jewels in hollywood . . . the most coveted award of the year

by virginia teale

CALIFORNIA'S COUNTRY CLUB

... FLYING ENTHUSIASTS AND PRIVATE PLANES ARE CUTTING THE PATTERN FOR YOUR PLEASURABLE WEEKEND SOME TIME SOON

Saturday morning, bright and early, the planes began to appear above the San Jacinto Mountains . . . droning black specks on the horizon. They flew low over the red-roofed bungalows of the desert resort at La Quinta . . . out on the Mojave . . . and circled for a landing on the hotel's private airport.

The men and women who lay about the swimming pool, browning in the brilliant sun, watched the sky eagerly, listening for the sounds of approaching engines often before the planes were fully in sight.

". . . here comes Wally in old Betsy! . . . that must be the Rhines . . . no, the Myers! . . . look at the new Fairchild . . . it's Willard, all right!"

One by one the planes landed. The passengers climbed down . . . some wearing flying or sport togs . . . others still dressed in their business clothes. These sportsmen . . . and women . . . pilots are members of the Aviation Country Club of California, a heterogeneous group of people whose sole bond is their enthusiasm for pleasure flying . . . just as you or I might want to do. From all over the Southwest they were coming in their own planes to spend a weekend at La Quinta. Twenty miles out in the desert from Palm Springs and almost surrounded by mountainous crags, the resort lies just off the highway . . . a green, landscaped oasis in the sandswept wilderness. Before the day was over, guests had flown from Los Angeles and Fresno, Carmel, Salinas, Santa Barbara and Pebble Beach. One party came in from Phoenix and another landed in a plane which had left Dallas only a few hours before.

At the luxurious desert oasis of La Quinta . . . out on the Mojave . . . the high-flying young members of the Aviation Country Club gather for one of their most memorable post-war rendezvous. At the top they enjoy the beautiful pool: in the center photo they find a little tinkering will do, and just above you can visualize the picturesque setting that attracted them.

These were ordinary people . . . businessmen and housewives . . . with ordinary jobs and families, and like thousands of other Americans, they have the get-away-from-it-all fever from time to time. In their own way they have realized the dream of glamor-glutted copywriters and bubbling promoters to live up to the twentieth century, speeding from work to play, geared to the world they live in . . . dedicated to the California way of life.

Back in 1936 this airborne club was formed by eleven men, owners of private pilot's licenses and small aircraft, who wanted to see landing fields and aviation facilities mushroom up in the widely separated regions of the West. Today, 190 members make up the Aviation Country Club, a non-profit organization with a program of regular weekend

OF THE

junkets to interesting places.

Over the years the group has flown to Death Valley, north to Monterey and Manzanar, to Big Bear, and once . . . during its construction . . . to Boulder Dam. They have flown across the Mexican border to Ensenada and to Coronado, where special permission was granted them to land at the Naval Air Station. Last year they journeyed into the Sierras to the Arcularis Ranch, 8000 feet above sea level. But possibly their most memorable trip took place on December 7, 1941, when all hands were grounded in the middle of the Mojave Desert immediately after the attack on Pearl Harbor.

On our particular weekend at La Quinta, excitement mounted with the arrival of each new plane. Members who had not seen each other all through the war were coming out of the sky to meet again in this isolated desert rendezvous. One of the first to land was past president Norman Larsen and his wife in a Beechcraft 18 . . . an exact duplicate of the ship which Tyrone Power took to South America on his goodwill tour.

There was Wally Timm, brother of the owner of Timm Aircraft; Willard E. Hagelin, owner of the Hagelin Aircraft and Motors Company; Ralph Carter of the Beverly-Wilshire Hotel in Beverly Hills, and John Rockwell, manager of the Adams Hotel in Phoenix.

Attorney Bertrand Rhine and his wife flew in from Los Angeles, followed closely by Al Lary, nationally known stunt flyer, and blonde Tony Hagmann, girl pilot and correspondent for *Aviation News* and *Western Flying.*

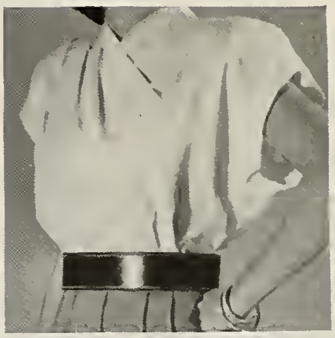
Johnny Myers, the "Legal Eagle," and his pretty wife, Lucia, were there, too. Myers, who at 30 is one of the "old men of aviation," has had a career rarely equalled for contrast. After attending several of the leading law schools of America, he developed an excellent practice, only to abandon it for the war job of test pilot for Lockheed and Northrop. Johnny tested the famous "black widow" plane, whose night bombing missions became anathema to the enemy, but he left off testing to become vice-president in charge of sales for Northrop Aircraft.

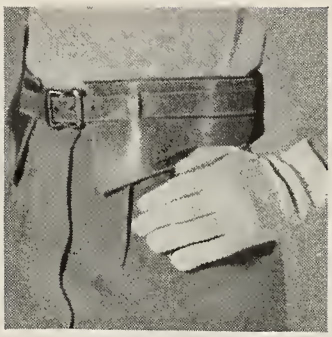
Another test pilot in the party was Max Stanley, who holds the record of handling the heaviest craft ever to go in the air. Dr. Bartlett C. Shackelford, well-known Long Beach surgeon, flew over in his private plane, as did Ben McGlashen, owner of a Los Angeles radio station.

Then there was Ross Hadley. Head of the Hadley Publishing Company, this famous sportsman pilot flew a plane around the world in 1929-30 . . . before Richard Halliburton's much-heralded trip. Hadley claims the record of not

(Continued on page 62)

accessories





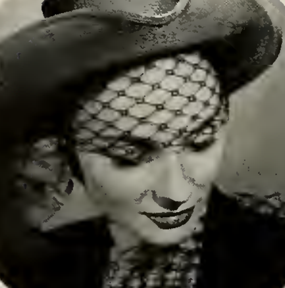
plus

CALIFORNIA'S BASICALLY PERFECT SUIT IS YOUR TURNABOUT CHOICE FOR URBAN OR FOR RURAL JAUNTS. CITY VERSION . . . *LEFT,* SELF-BELTED SUIT FROM ADELE-CALIFORNIA IN AMERICAN WOOLEN CO. GABARDINE; ABOUT $70, AT JOSKE'S, SAN ANTONIO; THE BON MARCHE, SEATTLE; DONALDSON'S, MINNEAPOLIS. THIS TIME IT WEARS DEAUVILLE MODELS' PURE SILK BLOUSE $19.95 . . . PLUS SHINING HAND-WROUGHT SILVER FROM CALIFORNIA ACCESSORIES . . . NELSON POWER'S BELT, SMOOTH AND FLAT FOR SUAVE INTEREST WHEN THE JACKET COMES OFF. COUNTRY-WISE . . . WEYMAN'S HIGH, HIGH HAT OF MILAN AND RIBBON, SBICCA'S SLING PUMPS OF SMOOTH CALF, LUCIE LOWEN'S MATCHING BAG AND GLOVES OF SOFTEST CAPE . . . *RIGHT,* THE SAME SUIT CHANGES PACE WITH THE SOLID BRIGHT COLOR OF MAURICE HOLMAN'S SWEATER AND GAILY BLOCK-PRINTED SILK SCARF, CALIFORNIA ACCESSORIES; PLUS HANSI'S WHIMSICAL HAND-CROCHETED HAT, ILLING'S CASUAL WEDGE SHOE OF SADDLE WITH MATCHING OVER-SHOULDER BAG, SHORTIE STRING GLOVES. DOUBLE PLAY OF NELSON POWER'S TWO-IN-ONE BELT ADDS TO THE FUN.

PHOTOGRAPHED BY LARRY VERNON

SHAPES OF HATS TO COME WITH SPRING! BUMPER SAILORS, ROMANTIC MILANS SET SQUARE ON THE HEAD . . . PILLBOXES THAT STAND FLOWERS STRAIGHT UP FRONT . . . EXAGGERATED BERETS, SUBTLY-FORMED SHANTUNGS, FACE-FRAMING, LOVELY. VEILS, FLOWERS AND JERSEY DRAPINGS FOR THE FEMININE, PINK AND HONEY FOR ALL . . . THE TREND IS A PRETTY ONE, SLANTED TOWARD INDIVIDUALITY.

1. MILAN TRICORN, WEYMAN. 2. GROSGRAIN SWIRLS, DeVILLAR. 3. PARASOL-WEARING STRAW, GRACE NUGENT. 4. ROSES AND SHANTUNG STRAW, YVONNE. 5. FINE JERSEY DRAPES THE HAIR, MONICA. 6. BONNET WITH BOWS, PHIL STRANN. 7. SHANTUNG STRAW, BILLY GORDON. 8. CLOCHE SAILOR, SUZY LEE. 9. EXAGGERATED BERET, CASPAR-DAVIS. 10. BLACK AND WHITE, MILAN AND TAFFETA JOSEPHI. 11. BUMPER SAILOR IN PINK PINEAPPLE STRAW, BROWN VEIL. LESLIE-JAMES. 12. BEES ON HONEY-COLOR FELT, SCREL. JEWELRY BY BILTMORE ACCESSORIES.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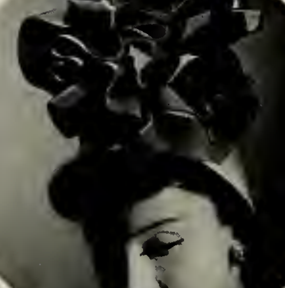
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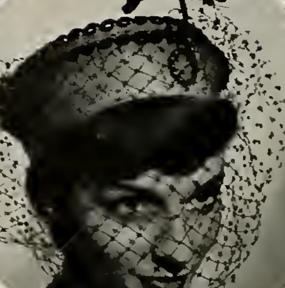
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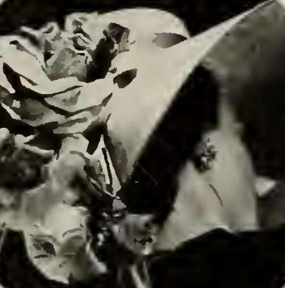
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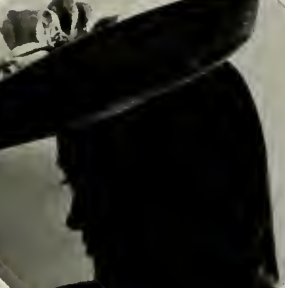
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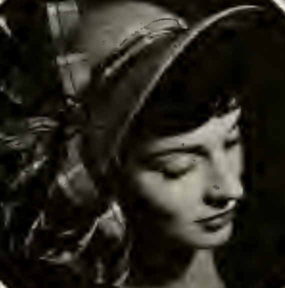
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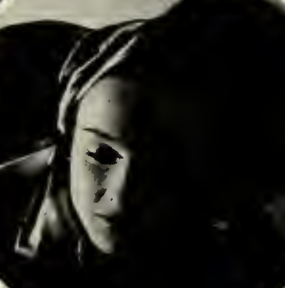
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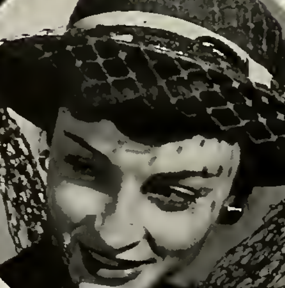
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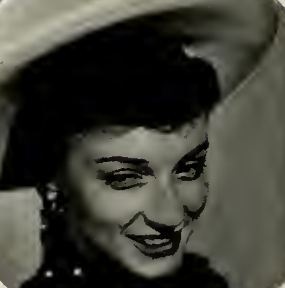
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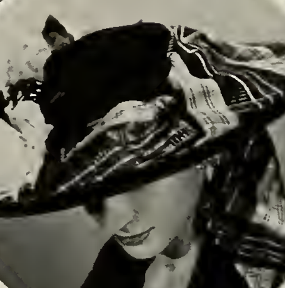
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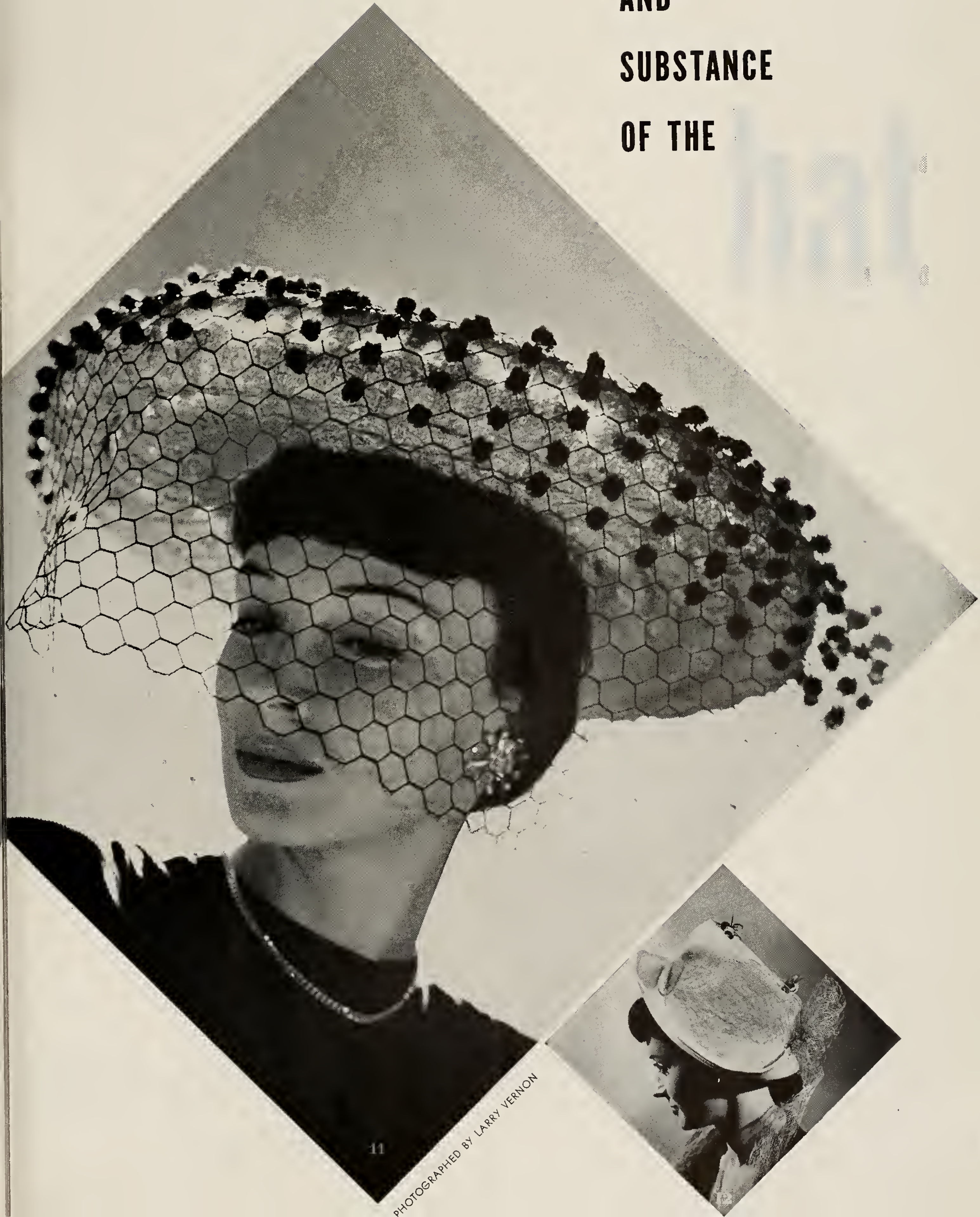
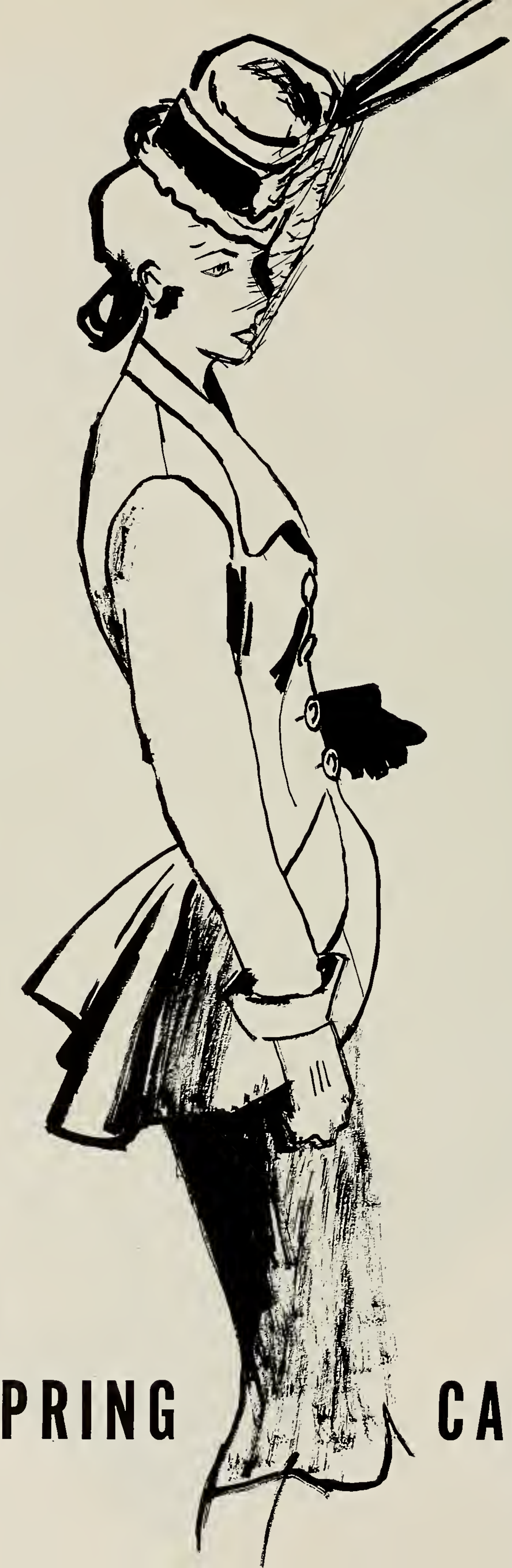


PHOTOGRAPHED BY LARRY VERNON

SPRING CALLS

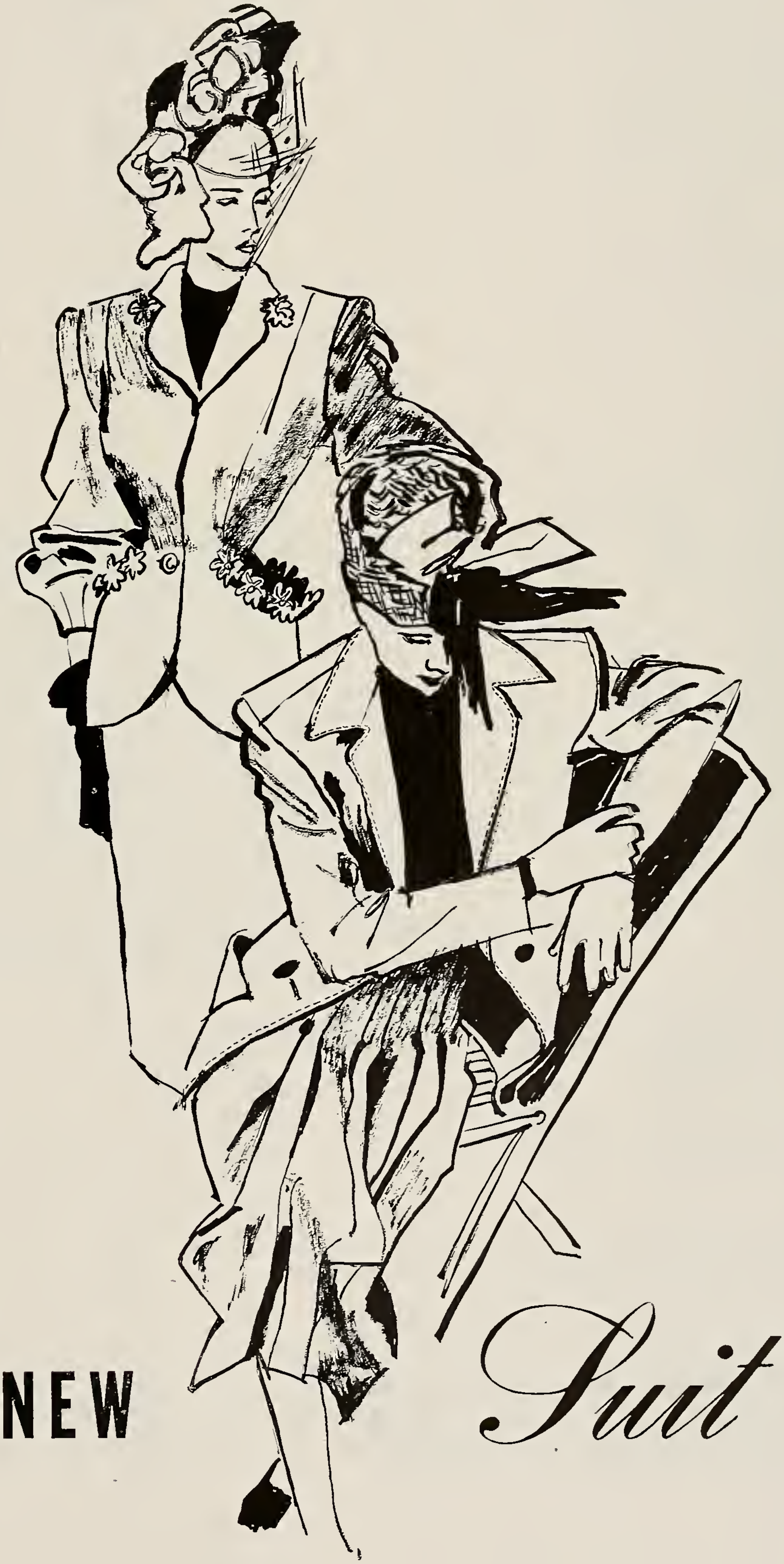


FIRST TO ANSWER THE CALL OF SPRING FOR SOMETHING NEW, SOMETHING DIFFERENT . . . THIS YEAR YOUR SUIT HAS FREEDOM FLARING IN CUTAWAY AND PEPLUM, IN EASY FLOWING LINES.

RIGHT, LILLI ANN'S DASHING CUTAWAY IN ● MENSWEAR GRAY WORSTED MAKES A DRAMATIC ENTRANCE; SIZES 10-18, ABOUT $70 AT BEDELL'S, PORTLAND; CARSON PIRIE SCOTT, CHICAGO.

OPPOSITE PAGE, LEFT, NATHALIE NICOLI USES ● DRESSMAKER FINESSE IN A SOFT SUIT OF JOHN WALTHER WOOL CREPE, ROSETTE MOTIF, SIZES 10-18, ABOUT $85 AT J. J. HAGGARTY, LOS ANGELES. A. HARRIS, DALLAS.

RIGHT, FONTANA PUTS LONG-AWAITED PLEATS ● FRONT AND BACK IN SKIRT OF SUIT OF FINE GABARDINE; HAND-PICKED DETAILS, SIZES 10-18, ABOUT $60 AT DEWEES, PHILADELPHIA.



FOR A NEW *Suit*

"LOOK PLEASANT, PLEASE!"

pity the poor retoucher . . . she builds bodies . . . erases bags and wrinkles . . . draws eye lashes and tries to make most everyone look like somebody else

When you have retouched as many portrait negatives as I have you come to one conclusion. More people than anybody have their pictures taken in Hollywood. The demand is so great that the photo retoucher is worth her weight in nylons. The whims of these glamor seekers, from the drive-in busboy to the society deb, are both astonishing and amusing.

"Would you add a few wavy hairs to this one?" wrote one photographer to me.

"A few hairs?" I said aloud as the light from my retouching desk illuminated the bald head on the negative. Across my mind skipped possibilities. Should I put those few hairs . . . wavy, if you please . . . over the man's right eye á la Veronica Lake, coy-like, or give him a few divided evenly on each ear? I did neither. Instead I telephoned the photographer.

"Bill, where would you like those curly locks?"

"Oh, that!" Bill laughed. "I thought I'd hear from you on that one. I couldn't talk the customer out of it, so do the best you can. He wants wavy hair."

"Parted on which side?" I asked.

"Oh, gosh. I'll have to call you back."

A few minutes passed . . . then . . . "Hey, part it on the left."

With my etching knife on a piece of flimsy film I carefully etched in the finest crop of wavy hair this side of a beauty shop.

Truth is stranger than the movies. The parade of crosseyed children whose eyes need straightening, buck-toothed he-men who need retouching dentistry, and quadrupled-chinned matrons who could use a bit of face lifting, are mild compared to the "Brides in Season" shenanigans. Add a bust, shave off a bustle, add posies to the bridal bouquet, sponge and press the bridegroom's pants, button his coat, fix his tie, remove the candlesticks from behind the bride's shoulders, lengthen her train, give her more veil, and oh, brother, does the retoucher get a workout!

Glamor with a capital "G" is the byword. If all negatives taken were printed exactly as the camera registered them, there certainly would be a howling, angry public. The camera doesn't lie, so each stray hair and blemish is accurately recorded. Only the retoucher with pencils, dyes and knives, working on an emulsion a thousandth of an inch thick, can skillfully maintain the glamorized impression the public has of itself.

Take the meek little girl who has her picture taken. She gets her proofs and picks the pose she likes the best. Then what happens? "Put this in, take that out." The order clerk marks up the proof so that it resembles a doodler's attempt on a billboard, and sends it to me.

Now the fun begins. I etch in long, sweeping eyelashes, carve a full sensuous mouth from a tight prim one, and flick away the stray hairs. Then with a needle-sharp pencil a baby complexion is stippled and the bags come out from under the eyes. Presto! Miss America! And the little gal actually believes she resembles the finished photograph.

Then there is friend wife who views the proofs of her sparsely haired, bespectacled spouse with a critical eye. I don't know whether it's love that makes her see the opposing half as a cross between Adonis and the current male movie heart throb, but whatever it is, she insists that I shape his sideburns, strengthen the weak muscles under his eyes, give him a stronger chin and model a new nose. Does she want him as is? Of course not!

Hollywood mothers with precious counterparts have a habit of throwing curves at the retoucher. A long winding curve came my way the other day bearing freckles, ears at a ninety-degree angle and a mouth minus two front teeth. Did mama choose the pose of the lad in the three-quarter front view with his mouth closed? No! She wanted the full-front grinning view and blithely asked that the freckles be removed, two new teeth put in and the ears pinned back. And the matronly dowager who sat for her portrait with her pet Pekinese. At the precise moment the Peke sideswiped her cheek with his tongue. From all the proofs she liked that one best, but "Please," said she, "remove the tongue from my cheek."

There's never a dull moment. I really enjoy the work and when a photographer telephones and starts out, "Honey, how busy are you?" in a hopeful voice, I know he isn't on the verge of asking for a date. Invariably I say, "Well, not too." Before he says a word I know it will be a nose-shortening number or a plastic surgery job on a lopsided jaw. Recently a bride was dissatisfied with her newly acquired bridegroom. Severing relationships is a matter of course, so I obliterated him and the bride stood serenely alone.

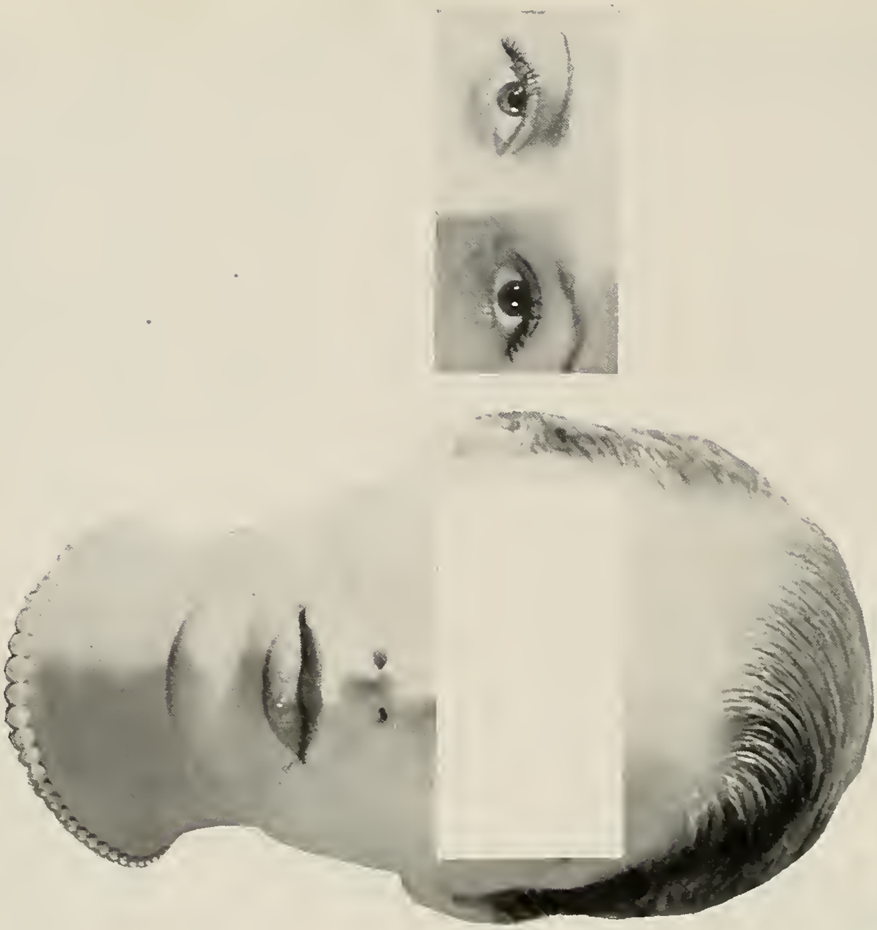
The photographically conscious Hollywood public becomes more demanding every day. Mrs. Jones sees pretty Barbara Stanwyck modeling a prim,

by ANNE J. ANTHONY

print dress in one of the fashion magazines. The shot is sharp, crisp and clearly shows the print of the dress to advantage. Next time Mrs. Jones has her picture taken she has that fashion picture in mind, only she doesn't tell the photographer until she sees her proofs. One such Mrs. Jones had me pencilling in sharp daisies on her print dress for almost two hours.

Mr. Jones also is aware of advertisements. He feasts his eyes on one of the pipe ads showing a handsome, tanned outdoor type male model holding a pipe in his hand and leaning on his right elbow. Mr. Jones gets outdoors to go back and forth to work and his only exercise consists of pushing a pencil in a bookkeeper's cage. Still he wants to look rugged in a photograph. His sagging neck muscles and anæmic face really get a working over. Of course he looks ten years younger, but you could never convince him of that. The finished photo makes him literally beam, and with sincerity he remarks, "It looks exactly like me!"

So, as long as there are pugilists who want to lose their cauliflower ears, teen-agers who care not for their teeth braces, babies whose heat-rashed skins require retouching talc, Adam's apples begging for a return passage to the Garden of Eden, cords in necks that should be lost, and the hundred and one defects that flesh is heir to, photo retouching . . . the behind the scenes Miracles, Inc. . . . is here to stay. And blessed are we.



is your face your

a coordinated makeup is one sure step to beauty

by sharon terrill

● To look beautiful this season . . . make up your mind to make up your face! This calls for a planned approach: make-up properly applied, harmonizing in color values, altering through pigmentary magic any facial faults, and the underlining of your good points, too.

But before you begin these steps to beauty, check on two things. Do you have the proper tools? A good cleansing cream and tissues, make-up base, powder, rouge, mascara, eyebrow pencil, eye shadow, lipstick and complexion brushes. Sounds like quite an array, doesn't it? But the end more than justifies the means.

The other consideration of paramount importance is the color selection of your cosmetics. Check your own coloring . . . nature does a pretty fair job of harmonizing your skin, hair and eye tones, though she may not be emphatic enough to suit you. Then check your wardrobe. If your clothes colors lean to the tawny shades . . . golds, browns, clear reds, orange, yellow, and the complementary greens . . . be sure your powder base,

rtune ?

powder. lipstick and rouge reflect the same spectrum. You need base and powder glowing with golden tones; a clear orange-red or red lipstick and rouge. If you lean to blues, to blued reds, purples, fuchsia, choose cosmetics with a bluish cast. And don't make the mistake of trying to use a bluish red lipstick with a golden-toned foundation. It makes your skin look yellow. your lips unhealthily dark. To play it safe, you can stick to flesh tones of pink with a true rose-red lipstick for your make-up, harmonizing with almost any costume color.

In short, remember your face, as well as your accessories, must be coordinated.

As to the arts and skills of putting your best face forward: Cameras, like mirrors, take a fairly accurate look at your face. It is reasonable that a specialist like Robert King, whose abilities as a make-up expert are utilized by famed Hollywood photographer Paul Hesse. knows as much as anybody about the basic architecture of the face and what can be done to improve it.

The method he pursues in making up stellar screen personalities for close-up shots is precisely the system he advises you to use for the perfectly groomed, perfectly natural, making-the-best-of-your-face appearance you desire. And here's the procedure:

your eyes

Start with your eyes . . . yes. before you put on a smidge of foundation or powder. Shape your brows, remembering to tweeze from underneath and brush upward for the most becoming arch.

Next, spread a little vaseline on your eyelid and draw a line close to the lashes from the inner side to the outer corner. Then blend this color into the lashes so that there is no perceptable line or shadow. This line makes your lashes appear longer and heavier and dramatizes the color of your eyes.

Your eye-shadow is applied after the powder base has been applied and blended well over the lids. And here is where you can work wonders! Choose the color of the shadow to complement your eyes, and apply it only on the upper lid with outward strokes from the inner corner of the eye, blending imperceptibly. And if your eyes are too close together, darken the shadow toward the outer corner for an illusion of greater width.

your skin—the shape of your face

Choose your powder base to suit your skin: pancake for oily skin, a good cream or liquid for dry and normal complexion. We're taking it for granted that you started with a clean face . . . this is the first essential. Over this beautifully clean skin, blend your foundation carefully, taking care to spread it over eyelids and mouth, behind your ears and into the hairline and neck . . . an abrupt break is never natural looking.

Never leave hard edges of color . . . blend your rouge so that it looks like a natural flush. Powder provides the final bloom. Pat it on gently, and when you powder around your eyes, look upward. The skin will be held taut so that powder doesn't lodge in fine wrinkles that age and harden your face.

your mouth

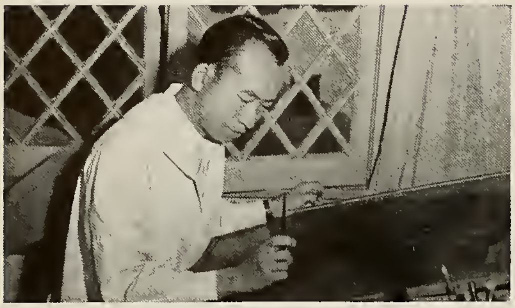
Outline your lips with a brush, then fill in. Extend the natural shape of your upper lip to balance your lower lip, which is naturally larger. Avoid exaggerated curves . . . never permit a pointed or sharp outline. The natural shape of your mouth harmonizes best with your general face structure, though it may be made smaller or larger for the best balance. Putting foundation and powder on your mouth before using lipstick makes for a cleaner outline and longer lasting effect.

finishing touches

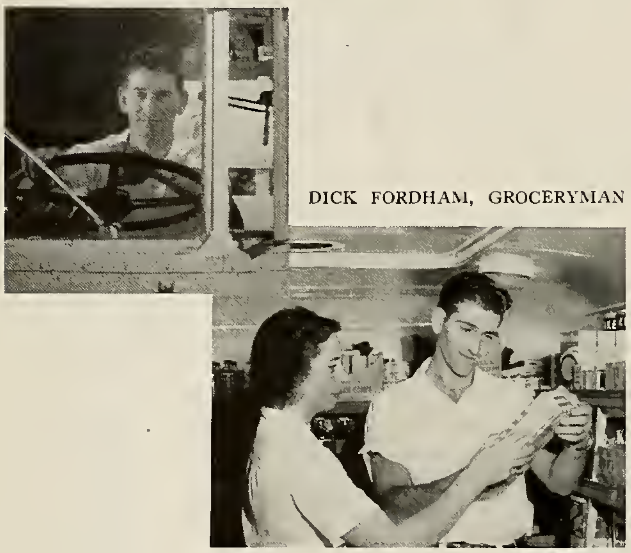
Mascara your upper lashes only with a fairly moist brush so that you won't have unnatural globs of color framing your eyes. If your lashes are too straight to suit you. curl them before coloring them. Remove excess powder and other loose particles around your eyes and nose with a cotton-tipped orange stick dipped in water. And moisten your eyebrows. Sweep a soft complexion brush over your face to whisk away loose powder and give the perfect, pearly finish to your best face.

Result? A face worthy of your prettiest new clothes . . . coordinated . . . lovely!

ROBERT
BAKER, PUPPETEER



TYRUS
WONG, ARTIST



DICK FORDHAM, GROCERYMAN

ROBERT PRESCOTT, FLYING TIGER

ROBERT BAKER has strings on more dolls than any man in Hollywood . . . he's a puppeteer, and despite his young 22 years, has successfully presented many spectacular shows. Currently working on splendorous mannikin revues a la Billy Rose for motion picture and television production. Gained most experience with George Pal and the Puppetoons. TYRUS WONG, born in Canton, China, is an American citizen with a family and a Los Angeles studio home. But more than that he's the artist who first achieved fame with his fairylike backgrounds for Disney's "Bambi." Ty's skill runs to water colors, pastels and oils, and he is readying a one-man show of his more serious works. DAVID R. DICK FORDHAM likes to be his own boss. So the Navy veteran bought a 1931 model city bus, painted it white, installed shelves and groceries and today is the boon of the harried housewife. He delivers a full stock of reasonably priced goods to the door. ROBERT W. PRESCOTT was an air ace with Major General Chennault's Flying Tigers when he got an idea. Today, in Los Angeles, he and his associates operate the Flying Tiger Freight Line, fly "anything, anywhere, anytime." Elsie, the Borden Cow, took a ride. So do race horses, fresh fruit, vegetables and flowers destined for the East. Recent acquisition by the growing group is an Army Transport Command contract . . . two flights daily to Tokyo and Hawaii . . . with a fleet of 32 planes.

INGENUITY,
YOUTH
AND PERSEVERANCE
STILL ARE
PRIME QUALITIES
THAT RECKON WITH
SUCCESS

in california it's...

DIAMONDS—THE MOST PRECIOUS
OF JEWELS ARE INDIVIDUALLY CUT
by hand

YOUR FACE POWDER
IS INDIVIDUALLY BLENDED
by hand

...to a formula created exclusively for your very own skin-tone...your fashion colors...your individuality—when it's made-to-order...right before your eyes...in fine stores by

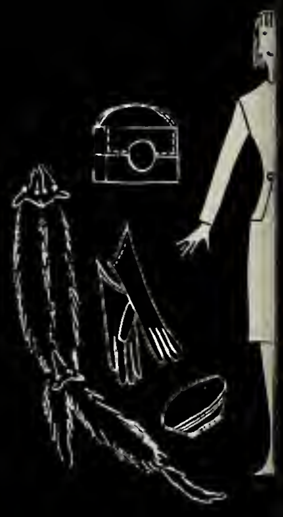
Charles of the Ritz
DISTINGUISHED FOR HAND-BLENDED POWDER AND EXQUISITE COSMETICS

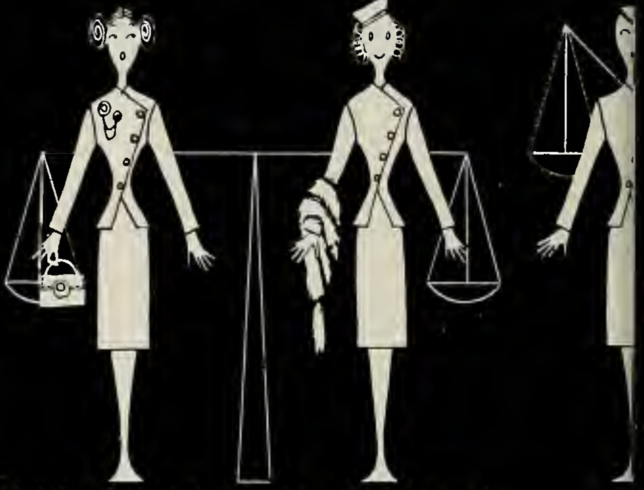
NEW YORK PARIS LONDON MONTREAL

MADE-TO-ORDER FACE POWDER
by **Charles of the Ritz**
DISTINGUISHED FOR HAND-BLENDED POWDER AND EXQUISITE COSMETICS

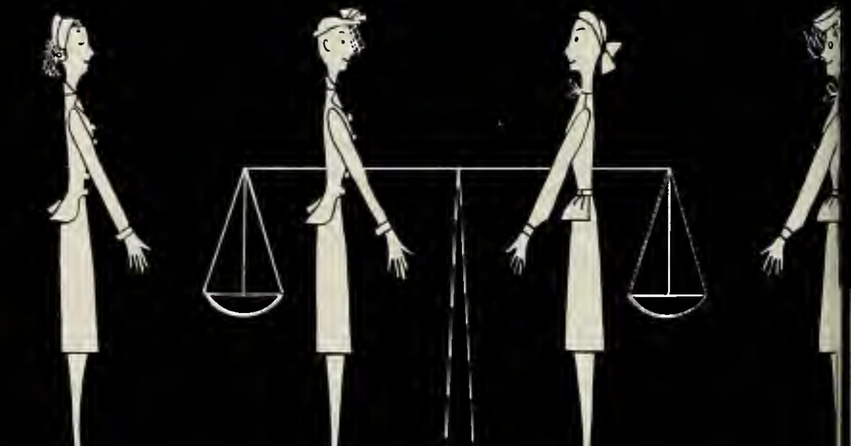
LESSON #3

accessory





·these possibilities all balance the side interest.


leans backward
balances
leans fo

the third of a series of articles on dressing by design

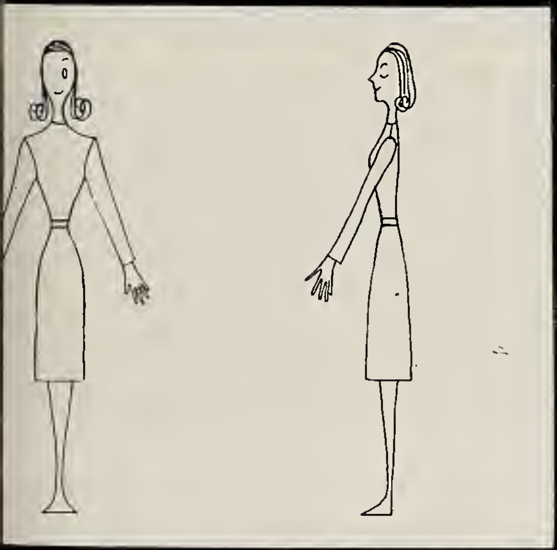
by florence shuman

sketch an outfit from
own wardrobe, front an
and check for balance.

balance

which accessories would you select to balance this dress with side interest?

careless selection of accessories cancels the effectiveness of this dress.



● When we are impressed with the smart appearance of a woman, our eyes are busy organizing her whole ensemble before we are conscious of any one part of it. Why?

Because we see things together. Some things because they are close together. Others because they are similar in shape, color and size . . . because they move in the same direction. The tendency for our eyes to organize is very fundamental, and all tricks of optical illusion are based on understanding this.

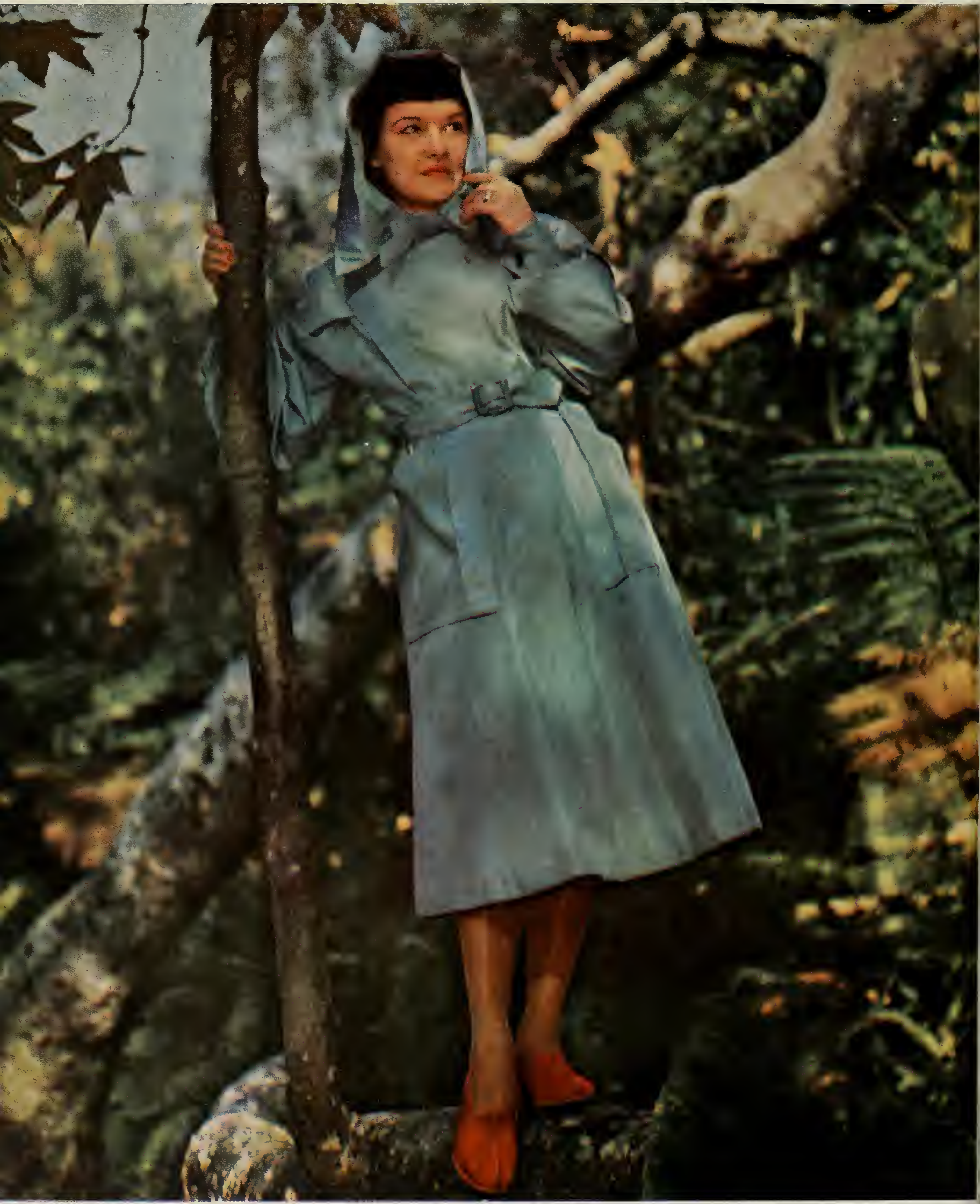
After our eyes have finished organizing, we experience a reaction to what we see. In the case of our smart woman we felt elated because of her selectivity and good taste. Looking at another woman we feel disturbed because she looks overdressed or incomplete. Somehow she looks unbalanced. Generaly, it is because she has chosen her accessories at random without understanding what effect they will have on the overall picture she presents.

Most of us are conscious of bags, gloves, jewelry, etc., and try to match or contrast them to the costume we select. But there is more to this business than merely seeing that our accessories do this. Suppose we start with a suit that has one dramatic idea, preferably off-center. Here is an illustration of such a suit surrounded with a variety of accessories that could be worn with it. Now, visualizing this suit in relation to the whole figure, we can balance the side interest by accessories that will complement the dramatic diagonal closing and not compete with it for attention.

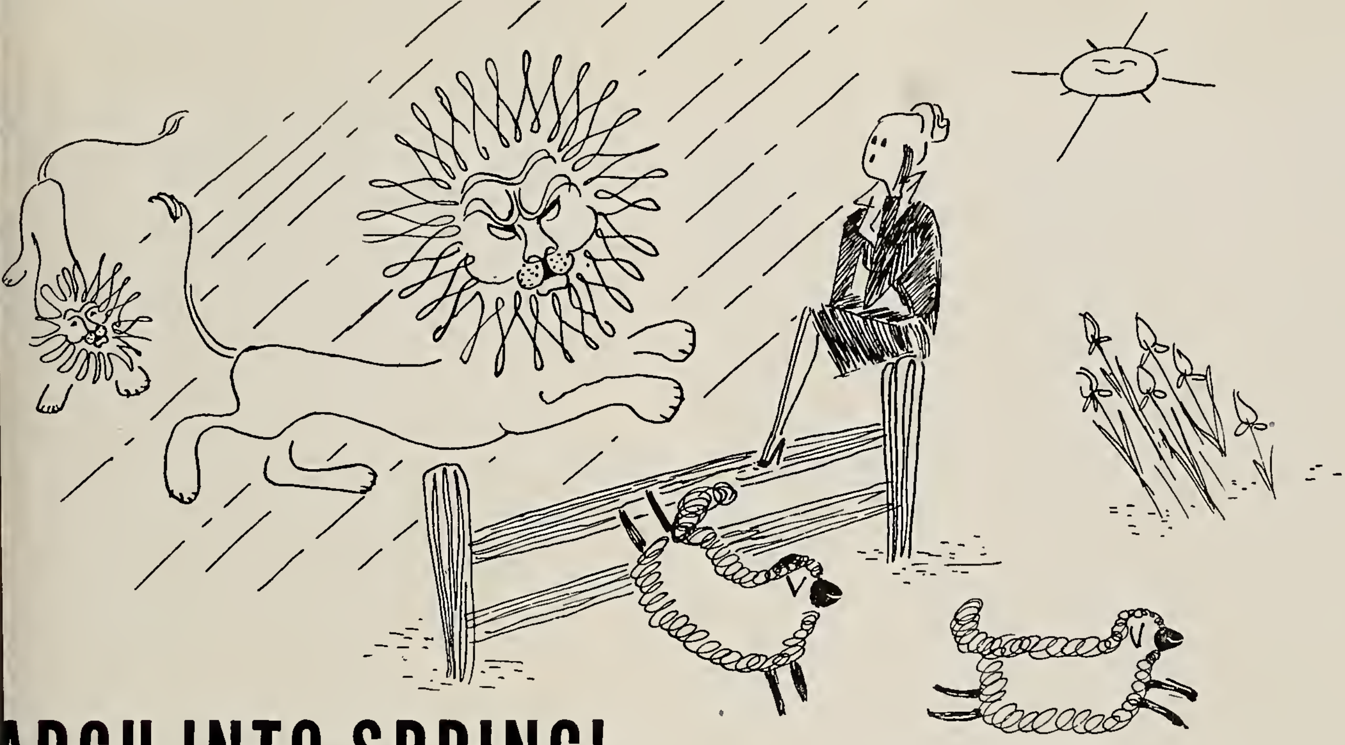
Directly below, the first two figures show different possibilities for balancing the ensemble—all good. The third illustration shows how carelessly selected accessories, even when they are all in style and related colors, can set up so many conflicting interests that they cancel the effectiveness of the original idea. Lack of balance, you see, has spoiled everything.

The first and fourth of the next four figures show, from a side view, how it is possible to balance a silhouette that has definite interest toward the back or front, by adding an interest in the opposite direction. That side view is especially important if your figure protrudes a little fore or aft! The two blank figures, one side and one front view, are for your experiment, using some item in your own wardrobe. Draw in your completed figure.

Experimenting in this manner is a sure way to develop style-sense and self-confidence, because you will be dressing by design. And when you walk into a room, people will see a chic woman who makes a lovely picture from head to toe.



SHINING IN THE RAIN. . . VIOLA DIMMITT'S ELFIN RAINCOAT IS SMART COVER-UP FOR THOSE APRIL SHOWERS, AND WITH ITS BUTTON-ON-HOOD REMOVED, IT'S RIGHT FOR REAL UTILITY WEAR. FULL AND FREE TO WEAR OVER BULKY CLOTHES, IT CAN BE CINCHED IN LIKE AN OFFICER'S GREATCOAT. WHEATLEY FABRIC IN GAY COLORS, SIZES 10-18, ABOUT $35 AT J. J. HAGGARTY, LOS ANGELES; W. FILENE'S SONS, CO., BOSTON; J. L. HUDSON CO., DETROIT. SHOES BY JOYCE.



ARCH INTO SPRING!

ornia invites you this month...bring interchangeable clothes for a changeable season

● Even if March should come to California like the proverbial lion, it's certain to be lamb-like a good part of the time . . . so if you're coming west this month, come prepared for a number of things!

And unless you want to bring an unprecedented number of bags, calculate shrewdly. A co-ordinated and interchangeable wardrobe is definitely at a premium for a March visit, and not only because of the weather . . . the first month of spring brings a widely varied calendar of social and sports activities.

For instance, racing is still on at Santa Anita; the desert season with its swimming and sun-lazing and tennis and golf is still in full swing; snow lurks in the Sierras and higher southern peaks; sailing is at its best.

As the indispensable foundation for a wardrobe of versatility, we still come back to the suit-with-topcoat. Make it one of the suits you'll see featured in California shops throughout the country . . . the kind with matching slacks. This threesome with extra slacks and extra skirt will see you through travel, the races, and, with a sweater topping your slacks, a brisk sail on Newport Bay. Your topcoat might well be a bright one, suggesting spring, but warm . . . and of course, harmonizing with your suit.

Slip in a lightweight raincoat while you're at it, especially if San Francisco-bound . . . one that goes on easily over a suit so that if the temperamental sun comes out, you can shed the rainwear. Bring some blouses, print or plain, to wear with the slacks or with separate casual skirts . . . you may be one of the thousands expected in Los Angeles during March for the national bowling tournament, either as participant or spectator.

Remember that the weather sometimes waxes very warm. Investigate the new multiple-unit sun costumes . . . shorts, bra, skirt, bolero or jacket. One of these would see you through a variety of occasions from actual swimming to patio luncheons, on sunny days in the city and always on the desert. Make your extra dresses the casual type . . . beautifully simple prints, for instance, that you can dress up or down with the proper accessories as the occasion demands; or a pastel gabardine in the lighthearted manner California fashionists achieve so well. You might include one long dress, as formal dress is required often for dinner-dancing at private clubs.

Above all, concentrate on the fact that it's spring in California . . . let yourself go a bit on color, so long as it all ties together. Keep in mind that San Francisco is more conservative than Los Angeles in all matters of dress . . . but even here, on spring days, street corners blossom with flower stands and there's gaiety in the breeze.

March demands more variety in clothes than many other months . . . but if you plan carefully, you can make the most of the suit-slacks combination with blouses, of the simple dress with change of jewelry and hats . . . filling in with interchangeable sunwear and sweaters, scarves and gadgets. And you'll find it can be done in a small space.

weather data for march

san francisco

highest	72
lowest	43
average	51.8
average rainfall	4.15

los angeles

highest	99
lowest	31
average	58.1
average rainfall	2.76

california cook

If you have clothes sense, chances are that you have food sense, too! And that's just because you're smart. Creating a good meal or a good costume takes a brain. It takes time, too, and imagination and originality and study, but it doesn't take any more money than its ill-planned counterpart. Like clothes, food may be formal or informal, good or bad, light or heavy, fresh or tired. And like a costume, a meal must be consistent. Just as the well-dressed woman has basic costumes for various affairs . . . an evening gown with a low decolletage for a ball, tweeds for travel, and a little black dress for those numerous affairs that call for a little black dress . . . so the food-conscious woman has basic menus for various affairs: the late morning brunch, the formal dinner, the buffet supper.

The basic rules of dress you know about. The basic rules of meal planning are even simpler. Both are coordinated. In a costume you may start with a particularly giddy hat that you want to be the focus of all eyes . . . as if it could be anything else! What do you do? You play it up by playing down the rest of your costume . . . by making it so perfectly suited to the dizzy bonnet that it will be like a jewel in a perfect setting, a picture in a perfect frame. That was planned. And then they'll think of that beautifully cut gown, the simple clip, the gloves that match your handbag. And so it is with a meal. It will be built around the piéce de résistance—the chief feature of the meal. That may be any dish. A divine lobster bisque, perhaps, or an almond soufflé, a flaming shashlik, or perhaps it will be a chicken pie, as only you can prepare it, or a cheese fondue prepared in a chafing dish before the admiring guests. But the rest of the meal must harmonize with that featured food. It must be subordinate to it, yet emphasize it. Each dish, each course, must be flawless, even though not spectacular. The meal itself will be a memorable one because everything will harmonize—and perfectly.

You know, too, the basic rules for a coordinated menu: that flavor is of the utmost importance but that it must be varied; that color, texture and form all enter into the composition of a perfect meal; that tomato soup and tomato salad in the same meal is an error, as would be a meal that had a curried soup, a spiced rump of beef and gingerbread. Spice may be the variety of life, but every dish highly spiced is not variety. Other common faults in menu planning are serving such things as a cream soup, a creamed vegetable, and sometimes even a creamy dessert . . . all in the same meal. Or in having everything starch . . . say potato soup, tamale pie, rice and lima beans, and cake . . . that one made me so heavy I can't move! A meal of cream of celery soup, baked white fish, mashed potatoes, cauliflower and rice pudding would be deadly white, besides being deadly. Enough of this . . . it's unnerving me, too.

This time of year, when spring is whispering a welcome, but winter is taking his time in saying goodbye, appetites seem to lag. It could be that a few new menus are in order: so here are some designed for entertaining!

stag supper

OYSTER STEW
BRAISED TONGUE
TOMATO ASPIC, SOUR CREAM DR
SPOONBREAD
ROMAINE, BACON DRESSING
COFFEE CAMEMBERT M

This is a masculine meal in spite aspic. Try it on those men of y you don't believe it. The Cam marinée is made by soaking a Camembert in white wine overnigh scraping it and mashing it and it with an equal quantity of butt form into its original shape, and with browned crumbs. But good!

buffet supper

BAKED HAM
BLACK BEANS COOKED WITH RUM
MUSHROOM AND OYSTER PIE
ASPARAGUS VINAIGRETTE
CORNBREAD STICKS
ROMAINE SALAD, WITH DICED CHEDDAR
APPLE BROWN BETTY WITH PECANS

Buffet suppers are the easiest way for most of us to entertain. This one may be prepared entirely in advance, so you'll be a rested hostess when your guests arrive. The black beans are cooked with onion and an herb bouquet, until tender, then flavored with Jamaica rum The pie is made by topping creamed oysters and mushrooms with a rich pastry. The salad is different only because it has tiny cubes of well-aged Cheddar lurking in its midst. And the apple Brown Betty has oodles of ground pecans mixed with its conventional crumbs.

sunday breakfast party

STRAWBERRIES AND CREAM
THIN PANCAKES WITH CHICKEN FILLING
CRISP BACON   BROILED MUSHROOMS
BROILED TOMATOES
HOT MELBA TOAST   CREAM CHEESE
CHERRY PRESERVES
PECAN COFFEE CAKE   COFFEE

Easter Sunday is in the offing, and what better way to celebrate it than by inviting your friends for breakfast? This is a simple menu that anyone can reproduce. The chicken filling is made by mincing cooked chicken and binding it with sour cream seasoned with salt, fresh ground pepper, and a suspicion of onion juice or onion powder. A white wine punch or "oup" would make this affair a gala one.

formal dinner

STRAINED OXTAIL SOUP
FILET OF SOLE, MARGUERY
CHICKEN LAMAZE
STRING BEANS WITH ALMONDS
WILD RICE
FRENCH ENDIVE, BASIL DRESSING
CREME BRULEE   DEMITASSE

Formal dinners are often dull, but not this one. Flavor your oxtail soup with claret—and be sure it's rich. The fish and the chicken recipes are classic ones that may be found in many good cook books. The string beans are dressed with butter and slivers of browned almonds, and the rice may be either the wild or brown variety. Make the salad dressing with basil wine vinegar, or use fresh basil leaves if you prefer. The dessert, another classic one, may be accompanied by flambéed fruits, if you desire.

y helen evans brown

a well-planned cuisine, like a well-planned wardrobe, is coordinated.

informal dinner

CLAM AND TOMATO BOUILLON
VEAL PAPRIKA
NOODLES WITH BUTTERED CRUMBS
SPINACH
FRESH PINEAPPLE WITH RUM
RICH COOKIES

Informal dinners call for fewer courses, which means helpings must be more generous. Make this soup by combining tomato juice and clam juice in equal parts. The veal paprika is made with sour cream, and the cooked noodles are sprinkled with coarse crumbs that have been browned in butter. The spinach is particularly exciting if it's served in a mound surrounded by tiny whole beets. And do make an effort to find the fresh pineapple —it's so delicious!

a ladies lunch

MUSHROOM CONSOMME
P A L'AMERICAINE   ASPARAGUS
BAKING POWDER BISCUITS
PINEAPPLE RUM ICE

ushroom consommé is made by sim-
minced mushrooms in consommé
hour; serve it strained. Shrimp á
icaine is fresh shrimp with a sauce
with white wine, tomatoes and
l parsley. Serve the asparagus on
oints with melted butter, and keep
king powder biscuits tiny for those
watchers. The dessert is pineapple
rt served in glasses and topped with
uce and fresh pineapple. Lady fin-
would be almost too appropriate!

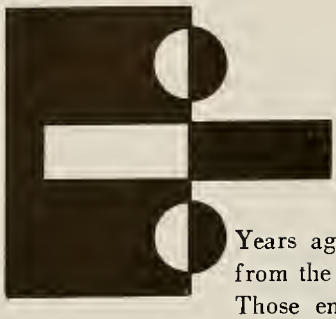
pot luck dinner

POT ROAST
POTATO PANCAKES
RED CABBAGE, SOUR CREAM
CUCUMBER AND ONION SALAD
FRUIT COMPOTE   CAKE

This is the kind of family dinner you'd be proud to serve an unexpected guest—lucky family that has such daily fare! The pancakes are made with raw grated potatoes (use the frozen mix if you wish). The red cabbage is cooked, Viennese style, with apple and onion, and the salad is just paper-thin slices of mild onion and cucumbers, marinated in French dressing.

divide..

by Virginia Scallon



Years ago, home decoration took its cue from the most luxurious hotels of the day. Those enviable people who could travel were, themselves, impressed by the lavish comforts of famous hostelries . . . came back home possessed by new decorative ideas which they promptly adopted to excite the envy of friends and relations.

Today, after a period when home decoration far out-paced hotel innovations, comes a new inspirational cycle stemming from world-famous hotels. Coast to coast there is evidence of widespread hotel remodelling, a facelifting that is significant. Travel-anxious Americans once more will be flitting from dude ranch to gilded towers . . . and what they see is likely to give them ideas about how to live at home more graciously and easily . . . in the carefree manner of the best hotels.

So let's jump the gun. Let's go out to the Beverly Hills Hotel to preview the new trend. For here, in the gracious old-world atmosphere of one of California's most conservative and aristocratic hotels . . . is a sudden flash of modern!

Paul Laszlo, noted modern designer and decorator, has been given a free hand. The way he has interpreted modern living is exciting. More than that, it is full of inspiration for you.

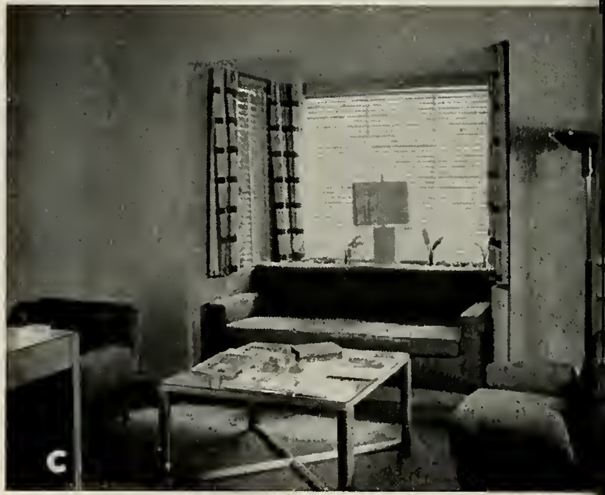
For instance, take any tiny apartment, any single room that has to serve so many purposes these days . . . then look at the way Mr. Laszlo gives an average-sized hotel room spaciousness and clears the way for colorful, comfortable living! Take a typical American home, large or small, new or old . . . and you can visualize how some of the Laszlo "devices" can enhance its charm.

Fundamental in his transformation of rooms at the Beverly Hills Hotel is the use of partitions which separate actual sleeping quarters. No matter how small the room, this simple trick immediately gives it dual purpose: achieves privacy for the bed area, and creates a nook for an easy chair or a desk. It increases the space available for this business of living.

But a partition has many guises. It may be a completely open latticework clear to the ceiling . . . into which the wily Laszlo sometimes inserts a square of mirror or a picture. Or it may be a half wall with the upper half opened up.

One particularly dramatic partition is a complete wall of mirrors which projects just far enough into the room to achieve the desired privacy . . . but reflects and increases the interest of the room. Another is a curved or wavy wall, with a series of small "windows."

To illustrate, *A* and *B* show two views of an open frame "divider," the mirror insert has a picture on the other side and, presto, the sleeping unit is a room apart . . . there's space in which to move about. *C* and *D* show the effective use of curved walls to make a dramatic separation; the mirror panels over the bed give added illusion of size. *E*, a particularly effective curved wall with a flowered paper, sets a modern tempo for living.



for california living, a noted designer and decorator suggests a mathematical solution to your interior decoration problems: divide a room . . . to increase its charm, to create privacy and quiet areas, and clear the way for this business of living.

an

× multiply

The utility of a serpentine screen has proved its effectiveness in color accent and cover-up qualities . . . now Laszlo makes it a permanent part of a room. You'll find it does more than achieve privacy and designate certain parts of a room for specific purposes . . . it guides the person entering the room to the center of attraction . . . literally points the way to hospitality!

The partition is interesting in itself, relieving the four-square monotony of plain walls, and introducing a color splash or an opportunity for decorative treatment on its shelf-like levels.

With partitions as a beginning, then, Laszlo creates an atmosphere of friendliness in a hotel and then goes on to intensify it:

The illusion of a room-within-a-room is maintained by such simple magic as lowering the ceiling level over a specific area, by extending a part of the wall so that built-in bookcases may be inserted, by rounding corners of a wall extension to give a streamlined effect. A separate color often is used to contrast sleeping quarters with the living-room . . . or painted walls to contrast with papered ones.

All this is the format for the transformation of an ordinary room into something extraordinary . . . and it is a pattern you well may follow to make a single living-room provide space for reading, for entertaining, for an office or even for a sunroom or sleeping alcove!

Once a room has received this basic treatment, the arrangement of furniture is easy . . . there is room for facing chairs or davenports, for a miniature study, a conversational windowseat arrangement. Coffee tables and end tables are surprising assets to even a moderately sized room, while suites have endless charm up to and including built-in bars that put hospitality at a new level!

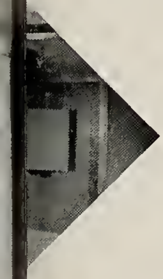
Accent and actual grace note is the wondrous color to which Laszlo is addicted. Here is a room in soft haze blue, another in luminous gray . . . one with boldly striped wallpaper. another with a colorful print. But everywhere is an immediate sensation of color, a mass effect which is at once refreshing and interesting.

To describe the colors would be to stress California's own lime and chartreuse, salmon pink, flaming lacquer and ruddy tile reds, bottle green, cocoa brown, rich burgundy. But color is the thing, and Laszlo gets a dramatic effect by developing a room in tones of a single color for stark simplicity . . . or in daring contrast . . . or in a bright combination of many harmonious hues.

Simple modern furniture logically fits into this picture: built for comfort, it often is dramatic in size and always uncluttered in appearance.

To sum it up, twin chests with a huge mirror reflect added interest in *F*; open latticework partition (note picture insert); *G* shows a wall of mirror; ingenious ceiling device and built-in wardrobe space are important modern notes. *H*, *I*, again prove the value of mirror for decor, to divide a room . . . with top area airily free. In *J*, beds are cornered against wall and partition to save space, add informality. Physical metamorphosis of rooms becomes obvious, *K* and *L*, with extended walls and dropped ceilings to delineate specific living-sleeping areas. Ceiling interest is pointed up once more, in *M* and *N* . . . device for indirect lighting as well as direct charm.

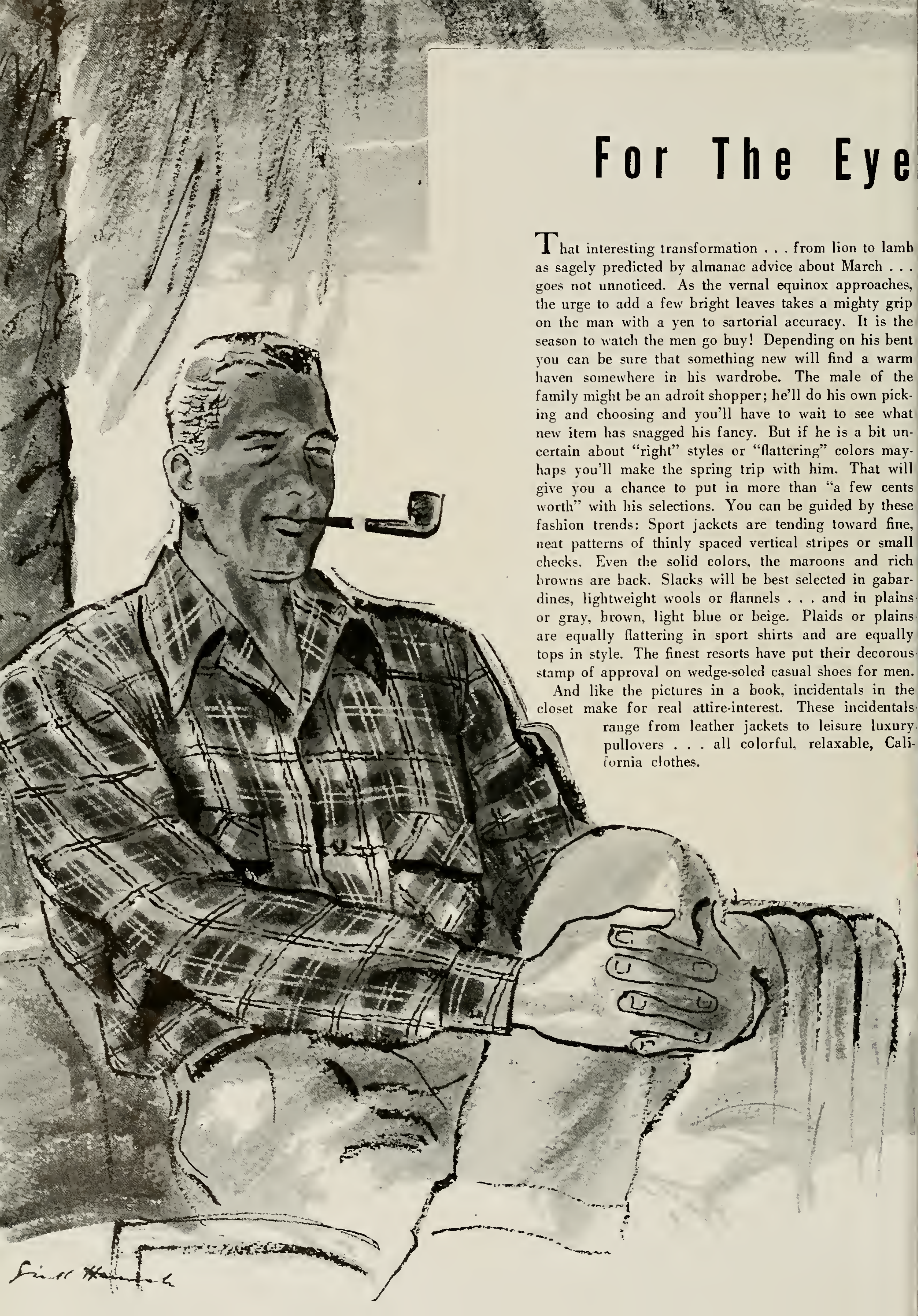
So there it is, Paul Laszlo's way of putting modern spirit in a hotel. Divide-and-multiply is no longer just a mathematical principle: It may be the practical solution to many of your home decorating problems.



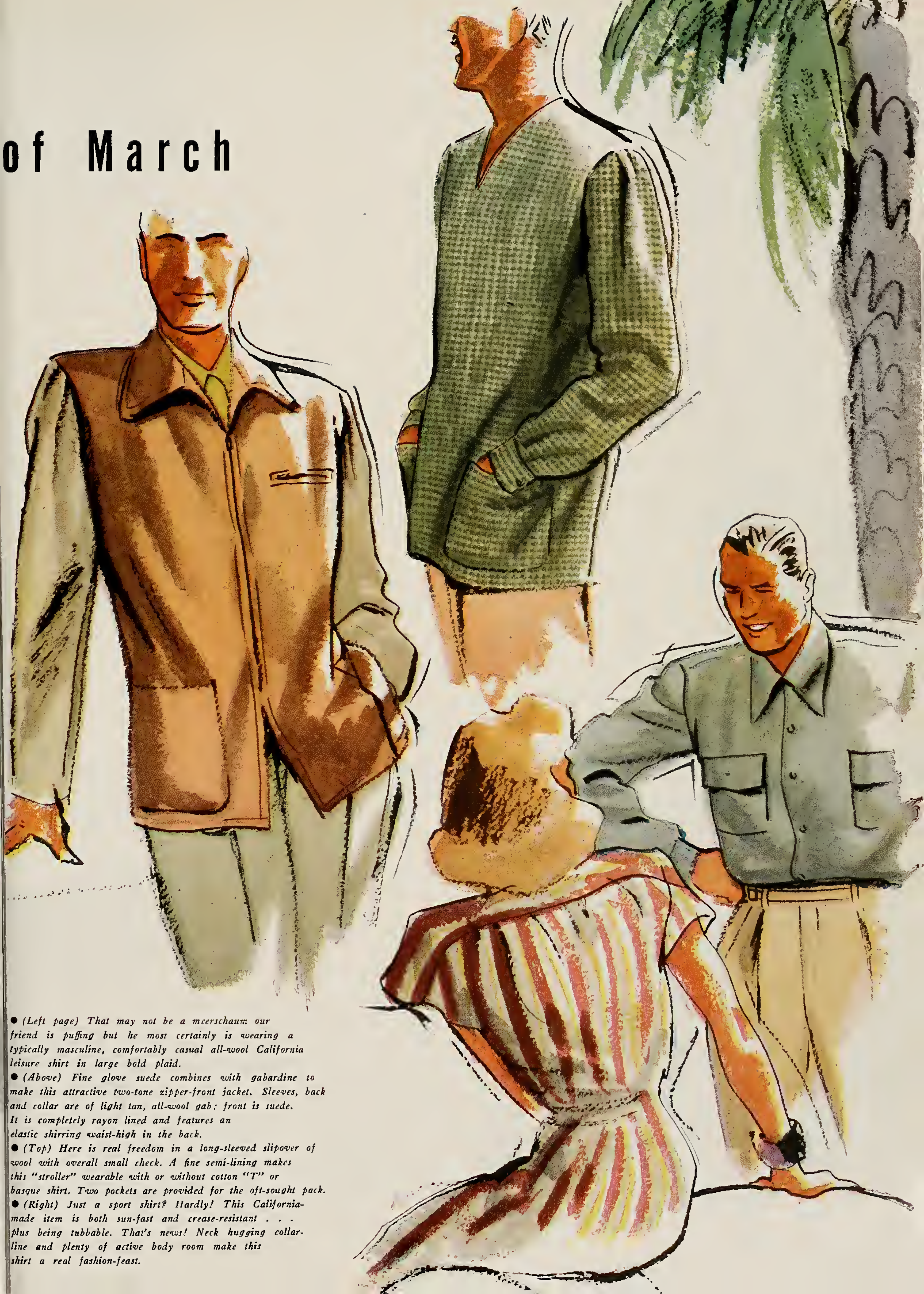
For The Eye o

That interesting transformation . . . from lion to lamb as sagely predicted by almanac advice about March . . . goes not unnoticed. As the vernal equinox approaches, the urge to add a few bright leaves takes a mighty grip on the man with a yen to sartorial accuracy. It is the season to watch the men go buy! Depending on his bent you can be sure that something new will find a warm haven somewhere in his wardrobe. The male of the family might be an adroit shopper; he'll do his own picking and choosing and you'll have to wait to see what new item has snagged his fancy. But if he is a bit uncertain about "right" styles or "flattering" colors mayhaps you'll make the spring trip with him. That will give you a chance to put in more than "a few cents worth" with his selections. You can be guided by these fashion trends: Sport jackets are tending toward fine, neat patterns of thinly spaced vertical stripes or small checks. Even the solid colors, the maroons and rich browns are back. Slacks will be best selected in gabardines, lightweight wools or flannels . . . and in plains or gray, brown, light blue or beige. Plaids or plains are equally flattering in sport shirts and are equally tops in style. The finest resorts have put their decorous stamp of approval on wedge-soled casual shoes for men.

And like the pictures in a book, incidentals in the closet make for real attire-interest. These incidentals range from leather jackets to leisure luxury pullovers . . . all colorful, relaxable, California clothes.



# of March

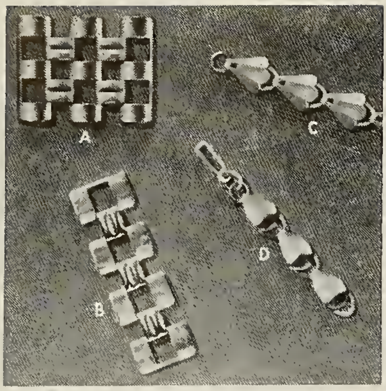


● *(Left page) That may not be a meerschaum our friend is puffing but he most certainly is wearing a typically masculine, comfortably casual all-wool California leisure shirt in large bold plaid.*

● *(Above) Fine glove suede combines with gabardine to make this attractive two-tone zipper-front jacket. Sleeves, back and collar are of light tan, all-wool gab; front is suede. It is completely rayon lined and features an elastic shirring waist-high in the back.*

● *(Top) Here is real freedom in a long-sleeved slipover of wool with overall small check. A fine semi-lining makes this "stroller" wearable with or without cotton "T" or basque shirt. Two pockets are provided for the oft-sought pack.*

● *(Right) Just a sport shirt? Hardly! This California-made item is both sun-fast and crease-resistant . . . plus being tubbable. That's news! Neck hugging collar-line and plenty of active body room make this shirt a real fashion-feast.*



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California in Books

Editor's Note: We're told that everyone does a certain amount of reading . . . if it's interesting. Believing that our readers are interested in California and would like to learn more about the Golden State and its authors, The Californian has requested Miss Hazel Pulling, pictured here, to write a series of reviews on "California in Books." Miss Pulling, Assistant Professor, Graduate School of Library Science, University of Southern California, will be happy to answer your queries and receive your suggestions. Write her, if you wish, in care of The Californian.

BY HAZEL PULLING

Heighten your enjoyment of California by delving into her colorful, turbulent, romantic past: sense the aura of mystery and significance that surrounds her cities, her roadways, her missions, plazas and ranches; join to the full in the pleasures of California today by knowing her yesterday.

All this may be yours in Robert Glass Cleland's *California Pageant: the Story of Four Centuries* (Knopf, 1946. 256p. $2.50). The drama of history is evident in this narrative of California since the days of the explorers. Padre, don and lady, bandit, herdsman, politician and promoter walk across its pages in dignity and grandeur or in downright chicanery and guilt. Vibrant, direct in style, and written by one who knows and loves the land of which he writes, this word panorama carries you excitingly through changing scenes to deposit you, clear-eyed and knowing, in modern California.

Reminder of the close relationship of California's present with her past is *The Dictionary of California Land Names* by Phil Townsend Hanna, long a student of California lore. (Saunders Studio Press, 1916. 381p. $5.00). Ready reference to this handbook for the historical implications of thousands of its place names will enhance your delight in California.

Facets of present-day California and its unique way-of-life are as intriguing as its past. At home, at work, at play, in serious or gay mood, California is revealed in books for all to read. Richly humorous, fresh and witty is the movie scriptwriter's view of Hollywood that awaits you in Margaret Wilder's *Hurry Up and Wait* (McGraw-Whittlesey House, 1946. 246p. $2.50). By the author of the wartime hit, *Since You Went Away*, this novel relates her adventures while she worked on the script for the movie based on her first book. Her analysis of that center of enchantment is made the more revealing by the discovery that its apparent vagaries really have depth and meaning.

Newest of the tales of those self-made outcasts earlier portrayed by John Steinbeck is the novel by Luther Whiteman, *The Face of the Clam* (Random House, 1947. 248p. $2.50). This is a fictional sketch of the lives of three vagabonds of the dunes area of Pismo Beach. Amusing yet pathetic, Frenchy, one-legged Peg, and Dunker recall the characters of *Tortilla Flat* as they admit you with innocence and intimacy to their strange, sordid lives, their twisted dreams, ideals and beliefs. Set apart from others, they are, nevertheless, an outgrowth of California's past and a real part of her present.

Colorful California is nowhere more aptly portrayed than in two recent, decidedly different books, both of which depict the Californian's love for the out-of-doors. The beauty of its cities and countryside is portrayed in exquisite photographs with detailed captions in *California Lure; the Golden State in Pictures* by Evelyn Neuenburg (California Lure Publishers, 1947. 300p. $5.00). Genevieve Callahan's *California Cook Book* (Barrows, 1946. 381p. $2.50), is a collection of recipes tested for backyard barbecue as well as for informal indoor living.

California in books is well worth investigating!

● If you're having difficulty obtaining a copy of The Californian, please be patient with us. Good printing paper is still critically short. Share a copy if you can, or assure delivery by your subscription. $3 per year; two years for $5; three for $7.50.

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(Continued from page 37)

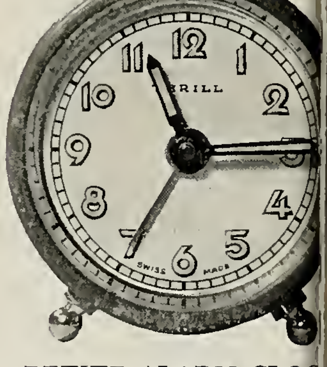
breaking a record has been flying since.

The club has other members. Rey Schauer, Justice of the Calif Supreme Court, and Edgar Berge regularly on these weekend rendezv and Charles Correll ("Andy" of and Andy) and Henry King, Hollywood director, also attend. B the war, when the aircraft comp donated trophies, members ran a na tion contest for each trip. Often, ners would be only 20 seconds a on a 300-mile flight, and booby were elaborately bestowed upon who took the long way around.

At La Quinta there were favorite pastimes but talk came These men and women pilots had in national air meets, tested som the world's greatest planes and a life unhampered by timetable earthly highways. Whether pilot, yer, doctor or entertainer, each i own master in the air. And . . . is even more important . . . in th years since they banded togethe enjoy pleasure flying, not one has in a plane accident. The worst r in the club log is a forced la . . . and this in more than one m miles of passenger flying.

Illustration
Actual Size

$6



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And They Called It Oscar

(Continued from page 35)

How such a transcendent object received its relatively prosaic name is a story that should be told . . . if only for the relief of persons whose esthetic sensibilities are offended by the anachronism. It seems that columnist Sidney Skolsky was waiting outside an Academy biggie's office. Inside, a newly completed statuette was being viewed and admired. One of the viewers exclaimed: "Somehow, it reminds me of my Uncle Oscar . . ." As always, things that go in one Skolsky ear come out in his column. Oscar was unofficially christened.

Or at least that's how popular legend has it. Dissenting voices have been raised. Screen Writer Arthur Jones swears that Bette Davis named the Oscar.

"Bette was the first to call the statuette by that name," vows Jones. "She told me that she always had been intrigued by the name 'Oscar.' And the first time I heard the moniker used was when she was called upon to present it at one of the award banquets. I remember she said something about: ' . . . and so I present to you this—this Oscar'."

No one ever suggested that the statuette be dubbed Mortimer or Chauncey. Oscar he was from the beginning and Oscar he doubtless shall be until the end.

The eighteen-year saga of the Oscar is one filled with color, romance, competition and . . . sometimes . . . bitter disappointment. Several artists who won the award in early years are still among the industry's top-notch players: Lionel Barrymore won his Oscar in 1930 for his role in "A Free Soul." Katherine Hepburn took hers in 1932 for a performance in "Morning Glory." Another fine actor who received the honor in 1932 was Charles Laughton for his title role in "The Private Lives of Henry VIII." A few grand old troupers who were given the statuette are no longer living: Emil Jannings, who received it in 1929; Marie Dressler, who received it in 1930, and George Arliss, who received it in 1931.

Only three artists have twice received the award: Luise Rainer, for her roles in "The Great Ziegfeld" and "The Good Earth"; Bette Davis, for "Dangerous" and "Jezebel": and Spencer Tracy for "Boys' Town" and "Captains Courageous." In 1931 there was an unprecedented tie for acting honors—voters could not decide between Frederic March (Dr. Jekyll and Mr. Hyde) and Wallace Beery (The Champ). Both stars were given Oscars.

And now it is: Who will get the Oscars this year? Will a new stellar figure emerge and carry off the prize? It happened in 1939 when Vivien Leigh was given the statuette for her role of Scarlett in "Gone With the Wind." And it happened again in 1943 when Jennifer Jones won top recognition for the title role in "Song of Bernadette." Or, perhaps 1947 will witness an ascent of the pinnacle by some longtime favorite. That particular occurence seems the most gratifying to all concerned. Movie-goers and the entire motion picture industry were in there cheering when Ginger Rogers and Joan Crawford were handed Oscars after many years of hard, conscientious endeavor. Ginger received hers in 1941 for "Kitty Foyle": Joan, in 1946, for "Mildred Pierce."

The Oscar first was presented in 1929, and the awards were made retroactive to include 1927. Receiving the trophies at the initial banquet were Emil Jannings for his portrayal of August Schilling in "The Way of All Flesh"; Janet Gaynor for her role of Diane in "Seventh Heaven"; Warner Baxter for his Cisco Kid in "In Old Arizona," and Mary Pickford for Norma Besant in "Coquette."

Originally the award was presented only to the actor and actress who had rendered outstanding performances during the preceding year, but the Academy later decided to extend the honor to producers, directors, musicians, artists, supporting players and technicians.

Despite the glamorous company gathered for every presentation ceremony, the cynosure of eyes is the representative of the certified public accountants' firm which handles the balloting. In his hands is the sealed envelope with the answer to the big question. Voters mail their ballots direct to the accounting firm where they are tallied, checked and re-checked, and then placed in a vault until H-hour of N-night. At the banquet, the envelope is opened by the master of ceremonies who reads aloud the names of nominees and winners.

During the eighteen years in which the awards have been made, colorful and humorous incidents occasionally have been attendant upon the ceremony. In the I'll-never-live-it-down department, for example, is found suave producer Cecil B. DeMille, whose aplomb was shaken when he heard himself saying, "We're happy to have with us tonight the Japanese Envoy . . ." The year was 1942, and the man to whom he referred was Dr. Hu Shih, Chinese diplomat. Another onetime sufferer of the slow-burn was Director Alfred Hitchcock, who fell resonantly asleep during an impressive speech by Walter Wanger.

First Negro to receive the Oscar was Hattie McDaniel. Tears flowed down her dark cheeks as she accepted the statuette for her supporting role of Mammy in "Gone With the Wind." That was the year "Gone With the Wind" made almost a clean sweep of the awards . . . Bob Hope, acting as M. C., quipped: "We're all very happy to be here at the benefit for Mr. Selznick . . ."

Oscar has been known to appear in strange forms and sizes: Shirley Temple once received a miniature statuette; Charley McCarthy once clasped to his splintery bosom a wooden Oscar with hinged jaws; Bob Hope cherishes a watch-charm model, presented with a magnifying glass, in recognition of his many turns as the A. A. banquet M. C.

The manufacture of Oscar by the Southern California Trophy Company involves a procedure of many phases: The figurine is first cast in metal alloy, then two copper coatings are applied. Next step is a plating of 10K gold, and finally a plating of 24K gold. It would seem that the one person who might be in-the-know on "who will get the Oscars?" is the engraver at the trophy company. But even he is not entrusted with the knowledge. The Oscars must be returned for engraving after the Award banquet.

The statuette has shed its golden light upon the path to greater success for many persons—one of whom is its creator, George Stanley. Oscar was Stanley's first commission. Shortly thereafter, he was called upon to do the magnificent bas-relief on the building that houses Bullock's-Wilshire. Then he received the notably important commission for the monumental granite sculptures at the entrance of world-famous Hollywood Bowl.

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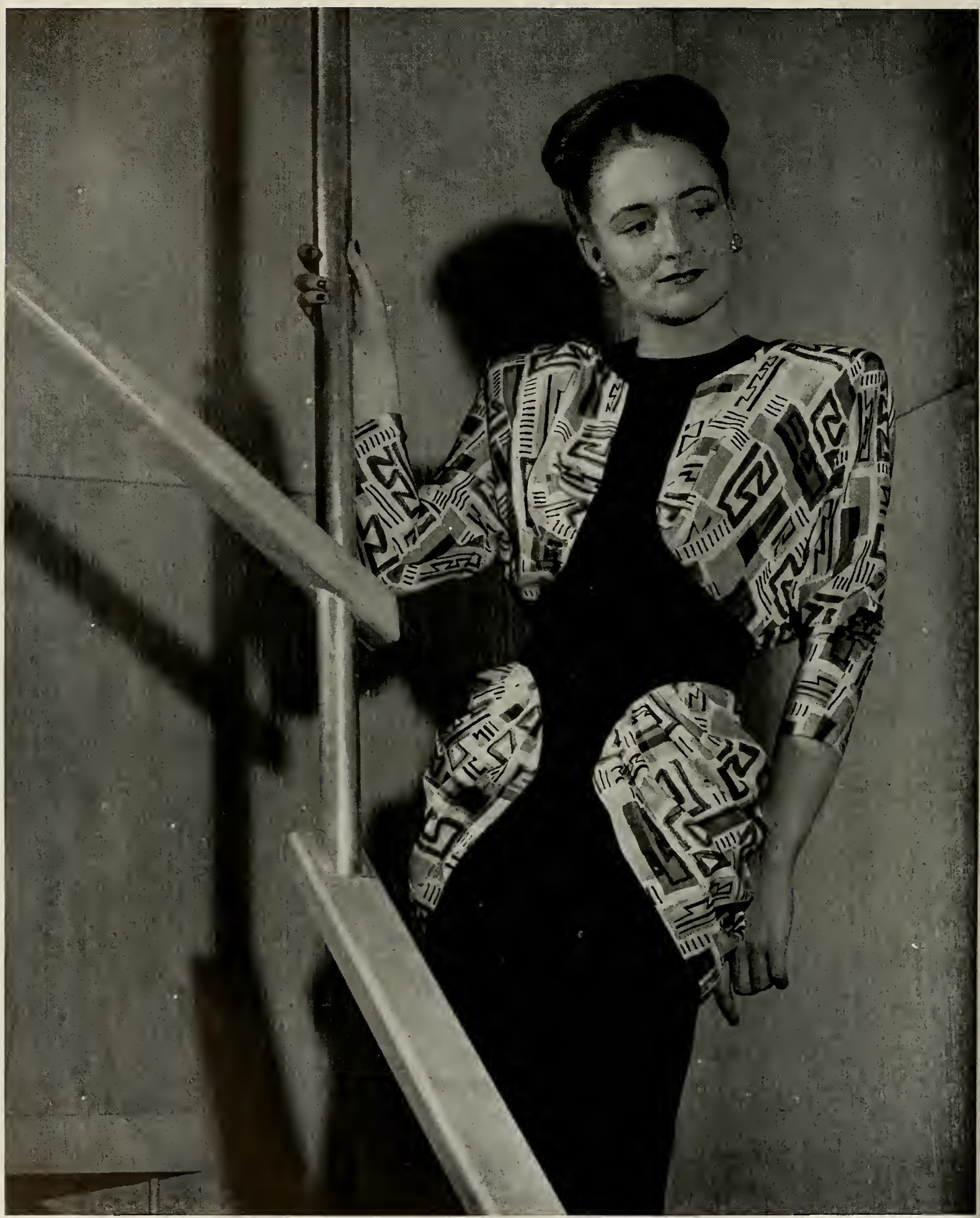

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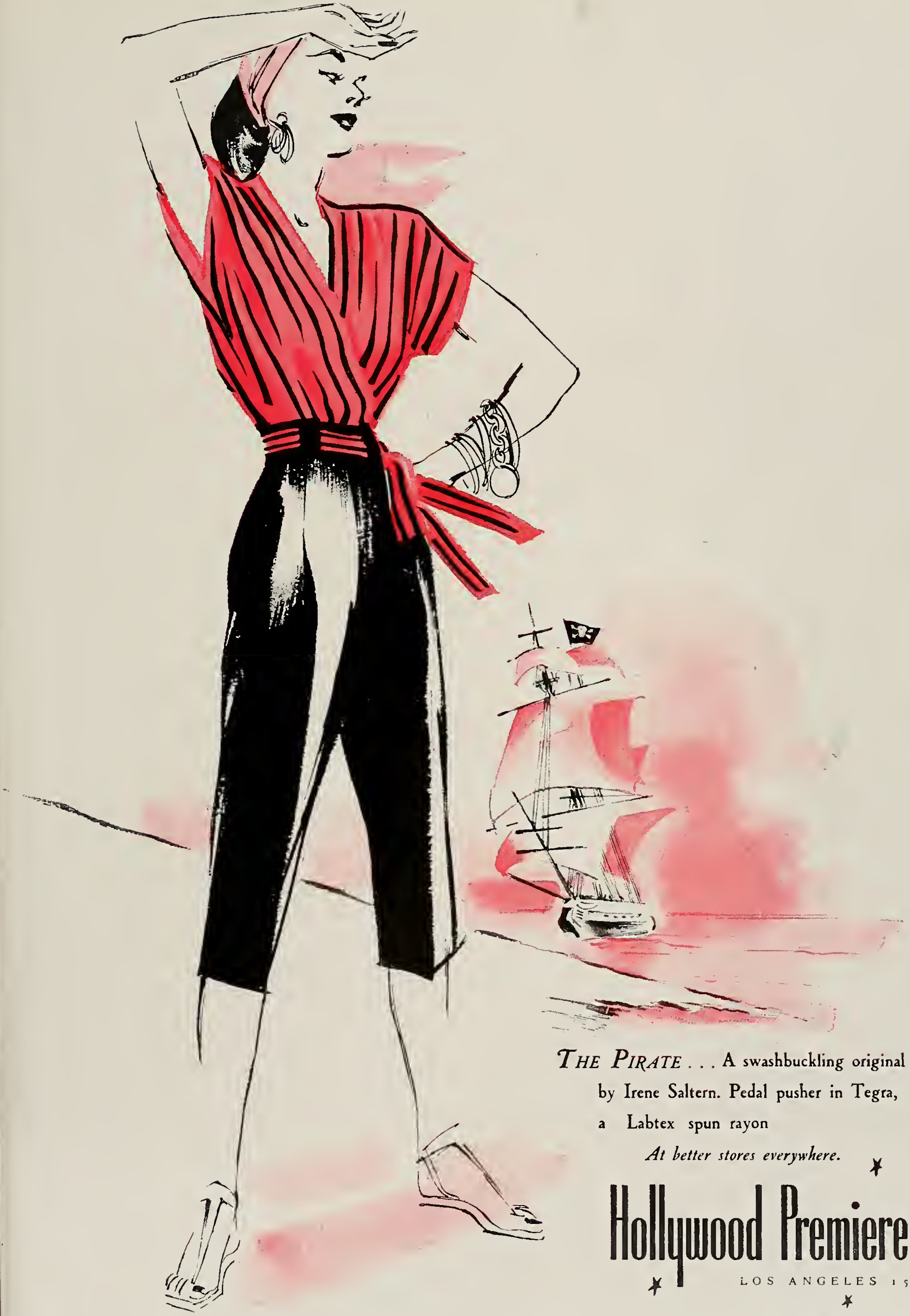

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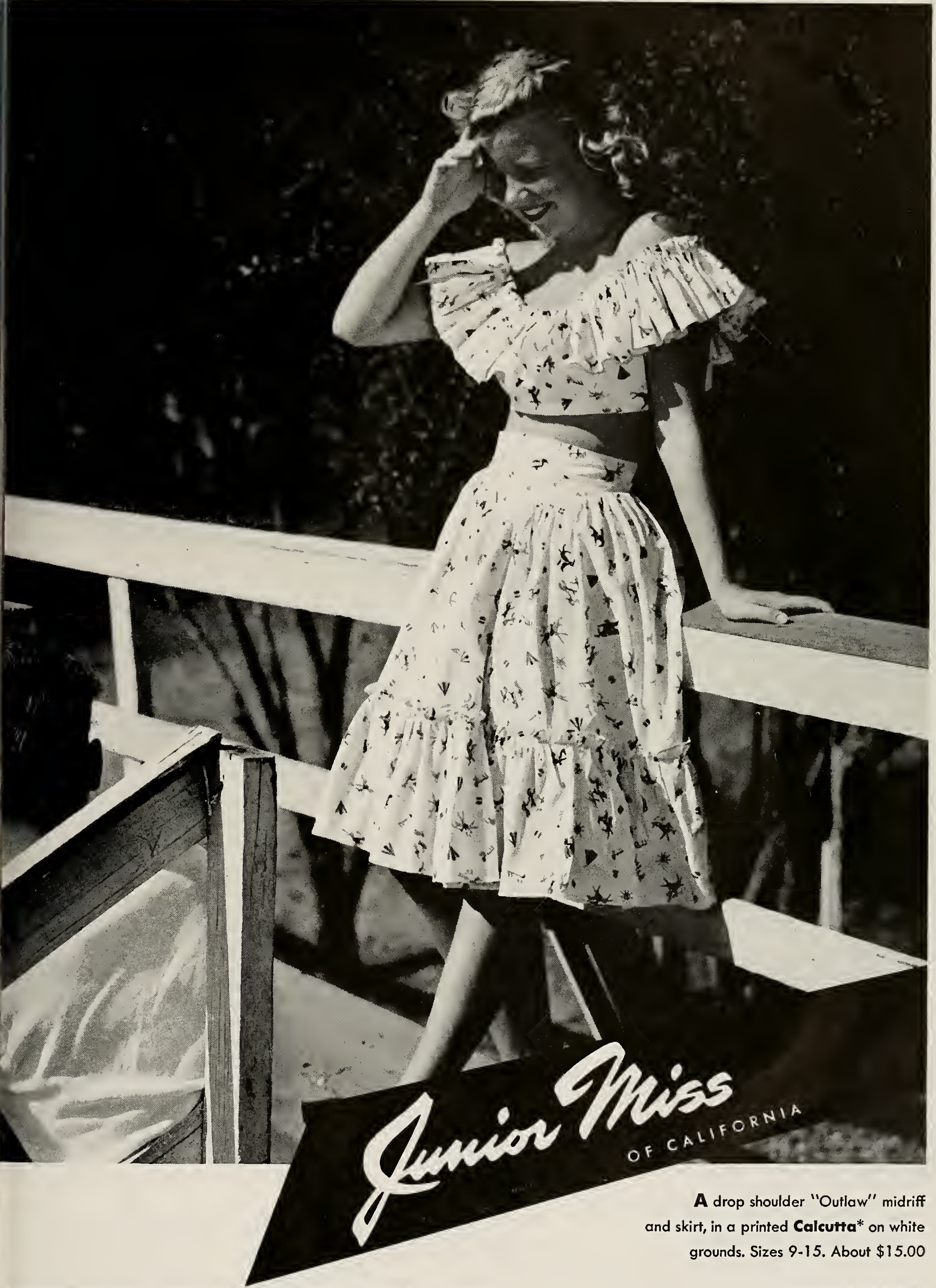

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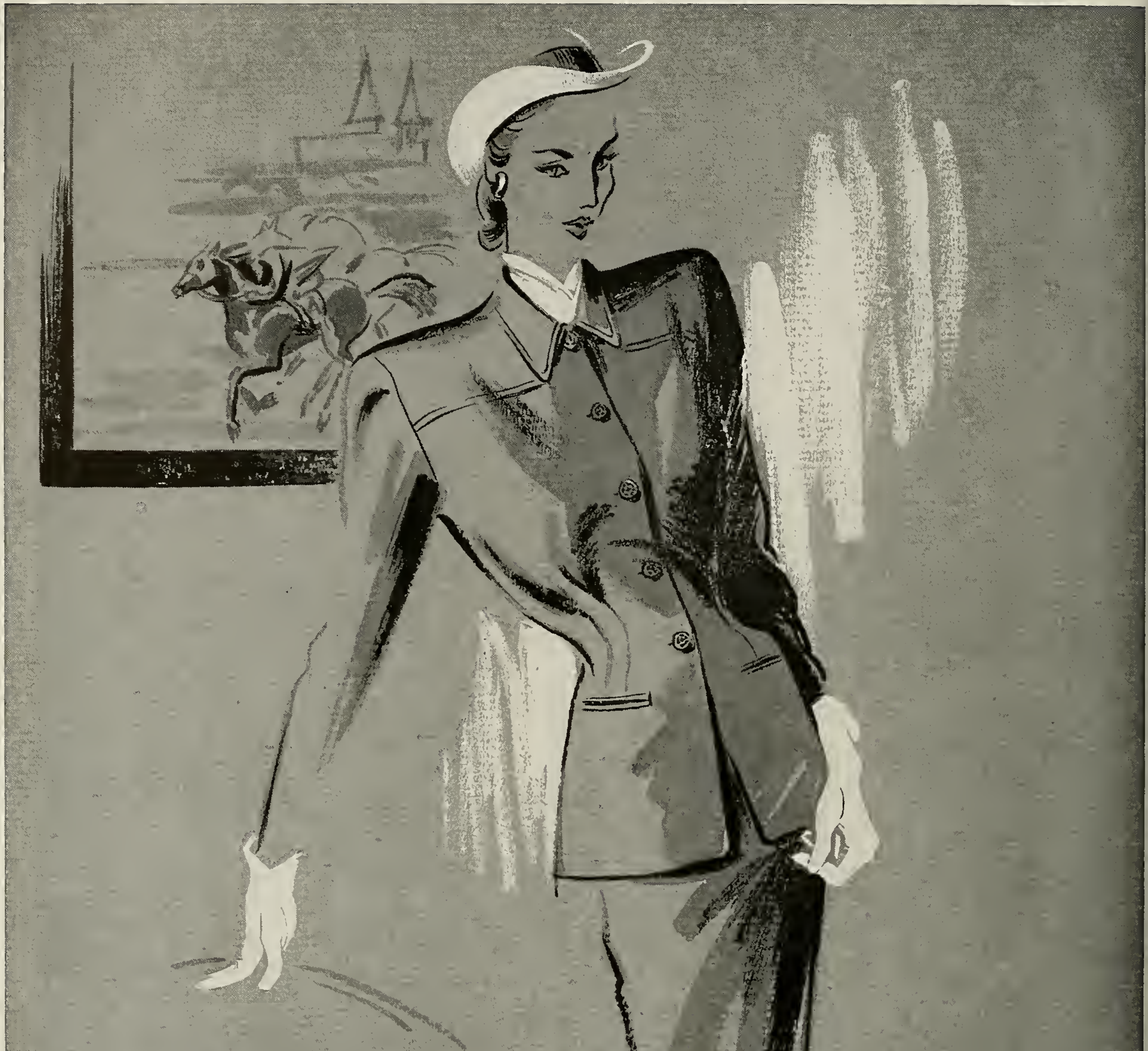
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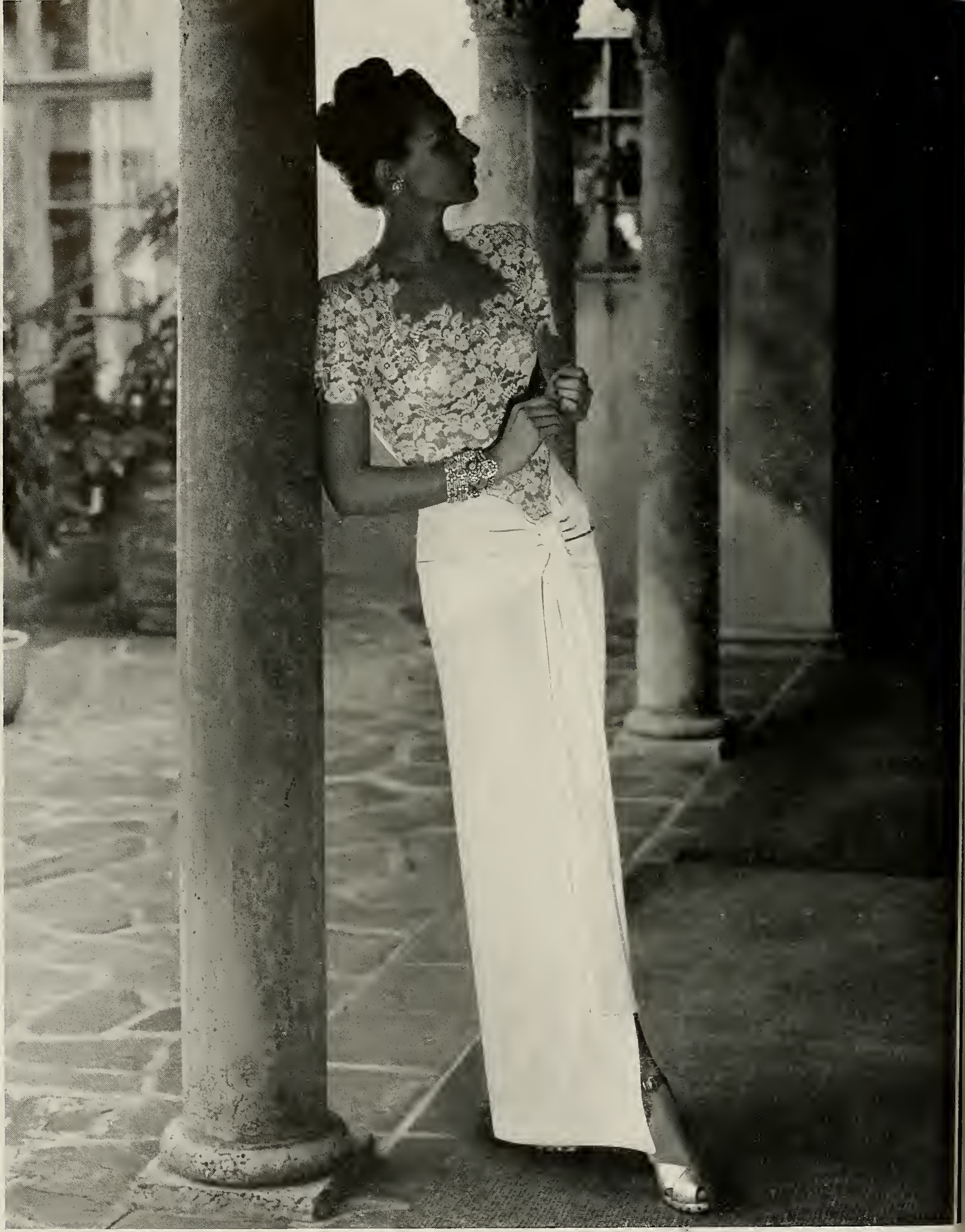

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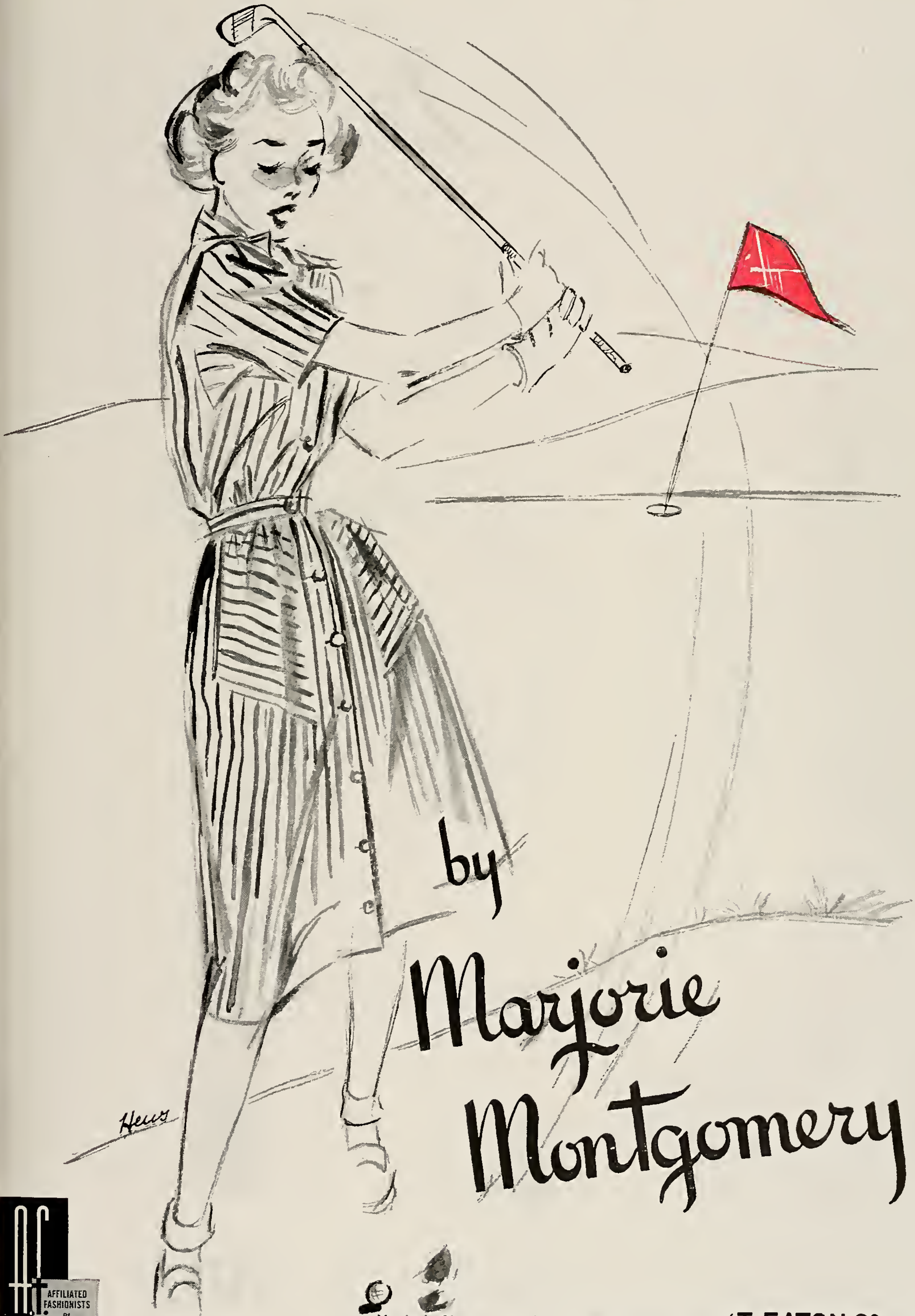

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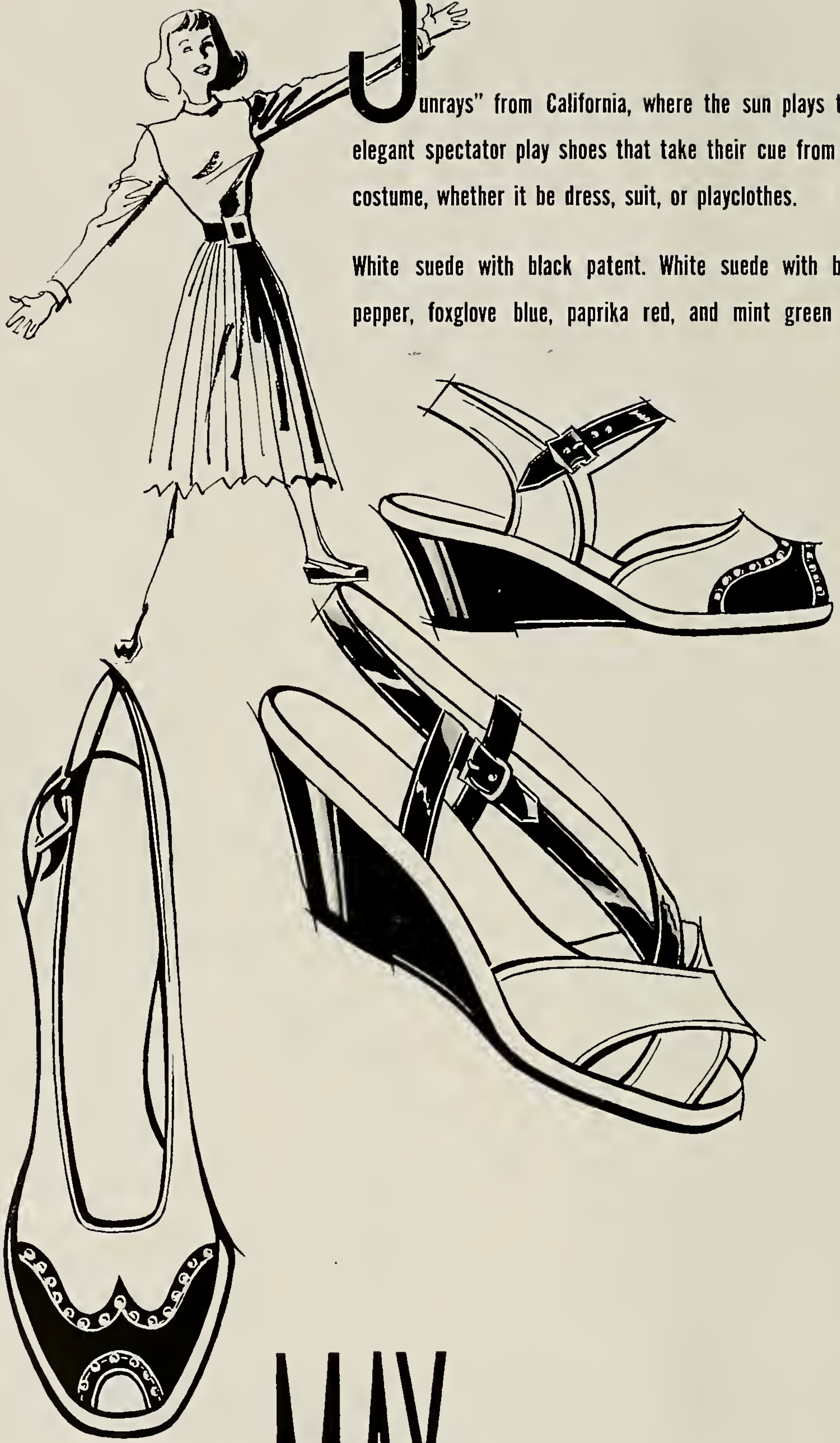

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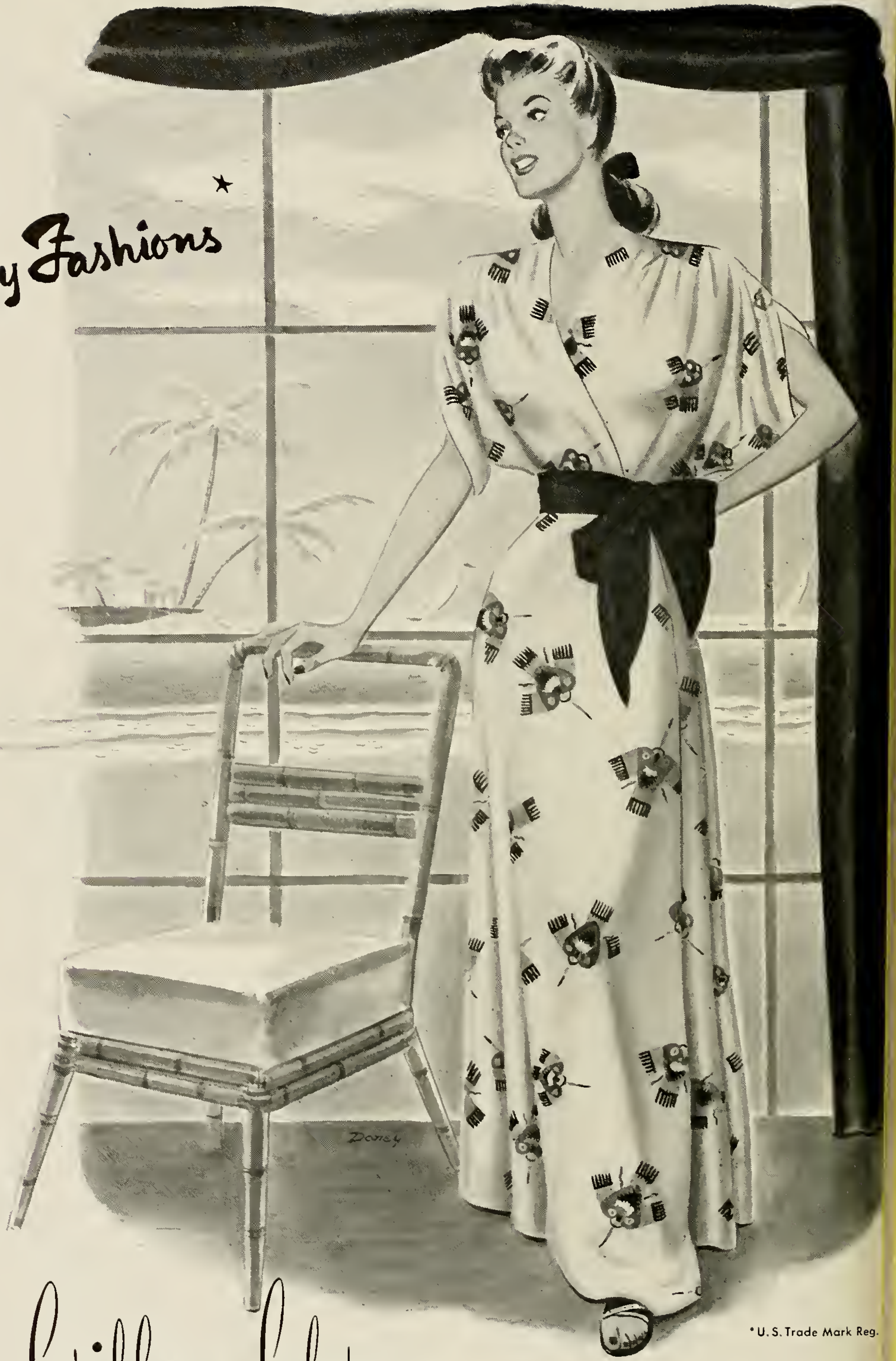

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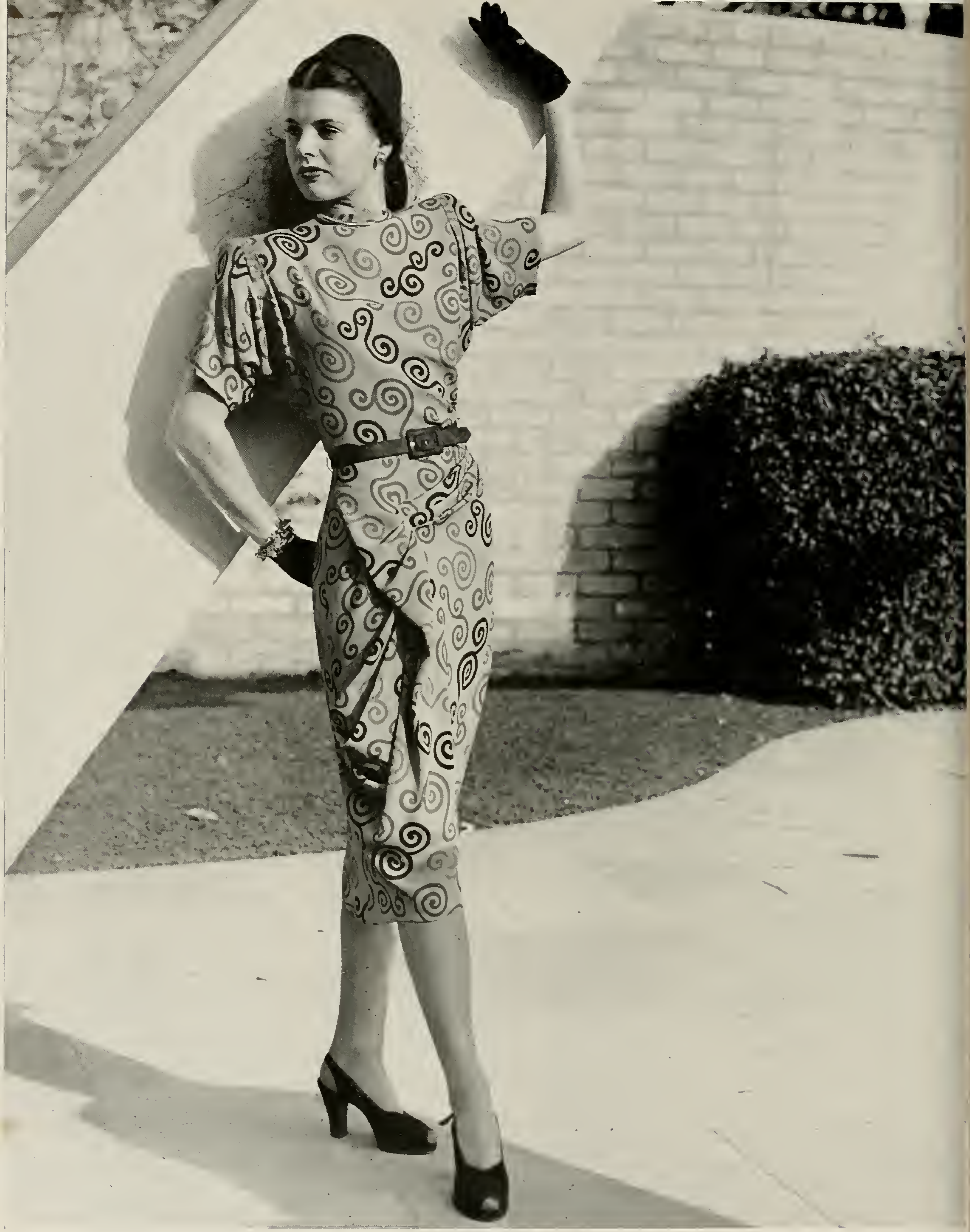

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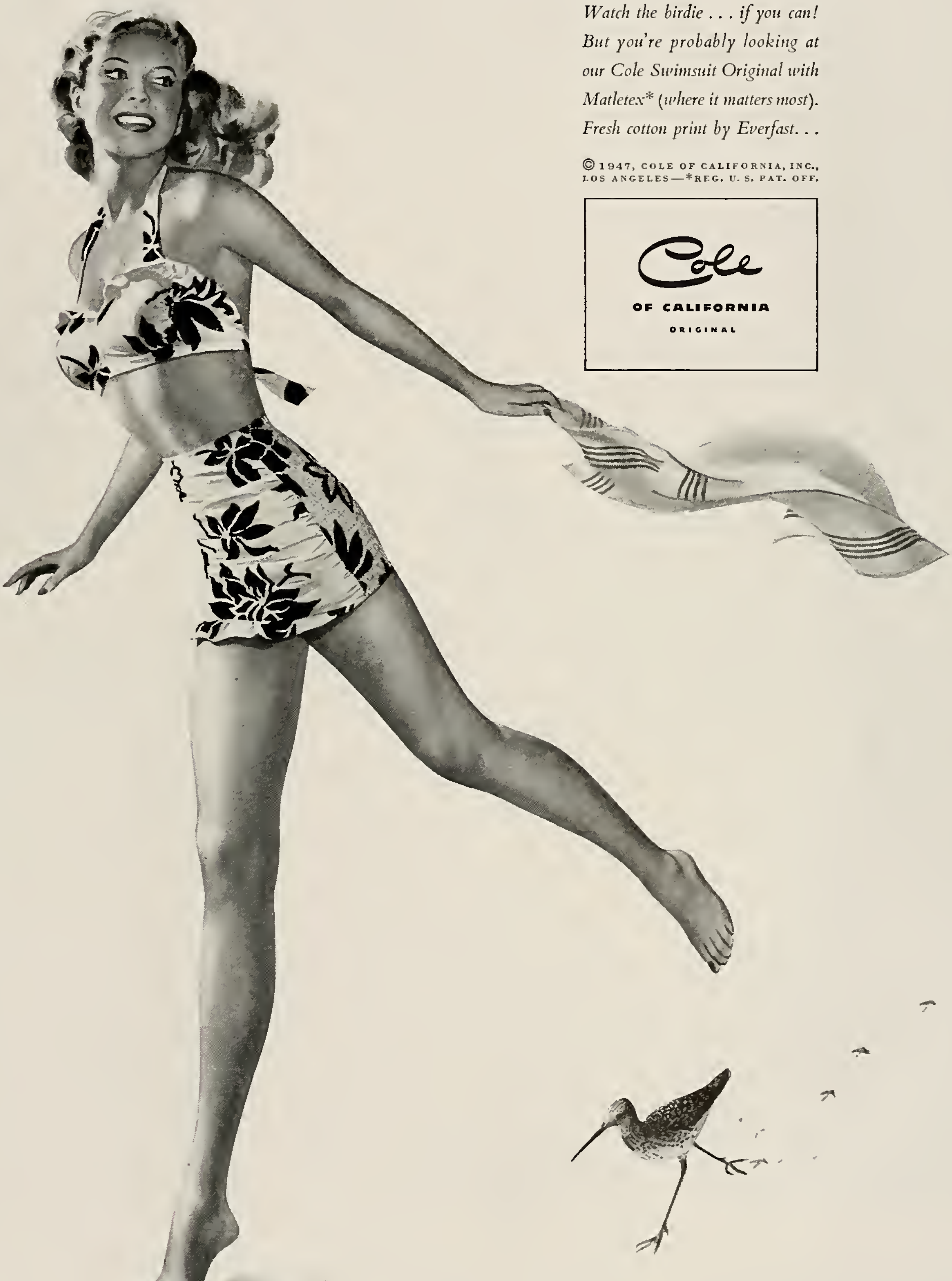

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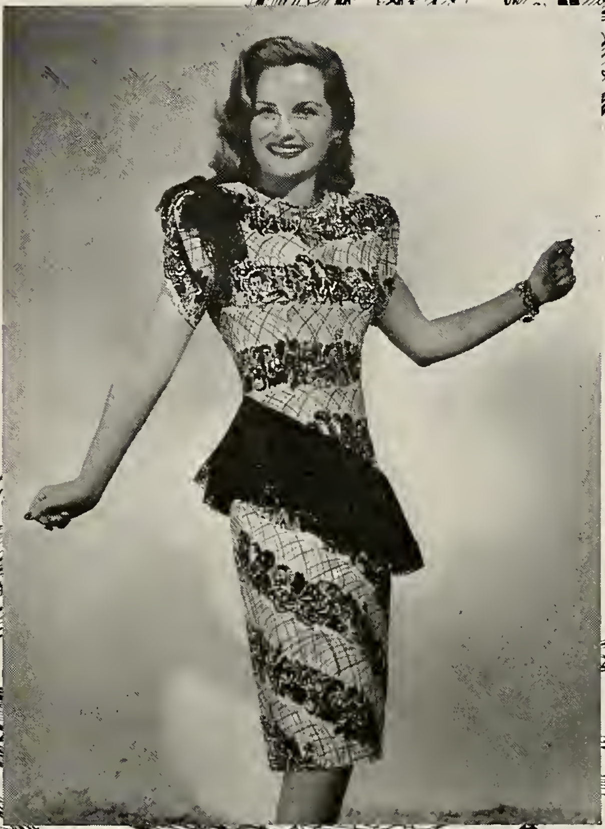

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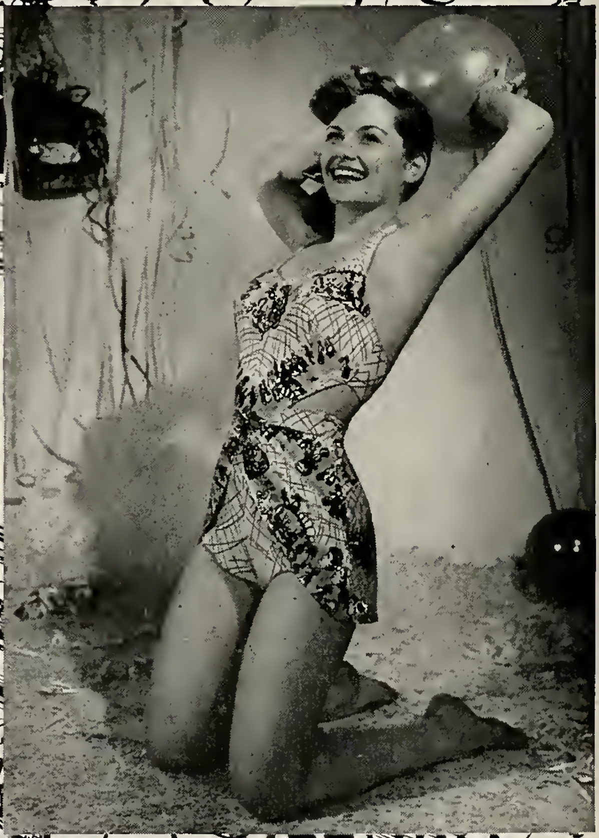

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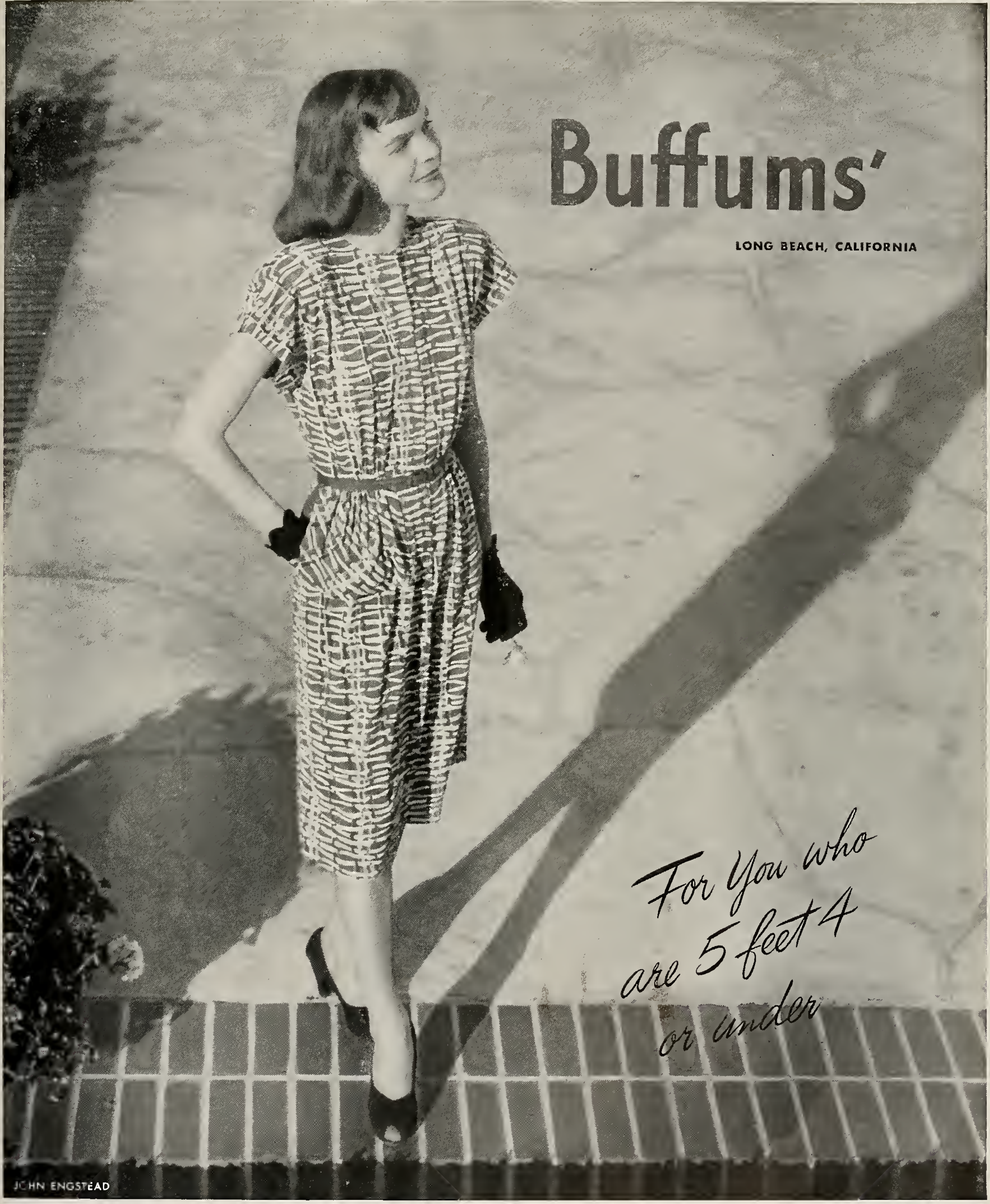
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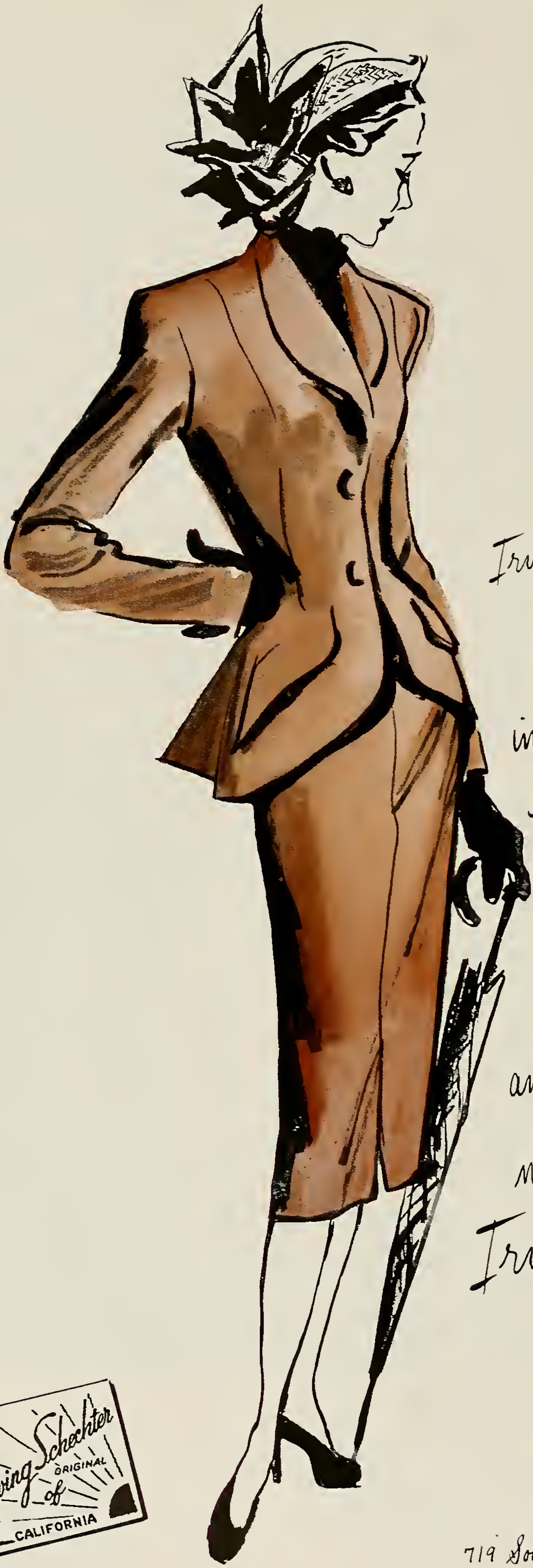

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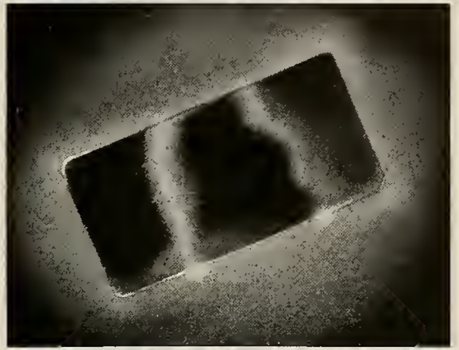

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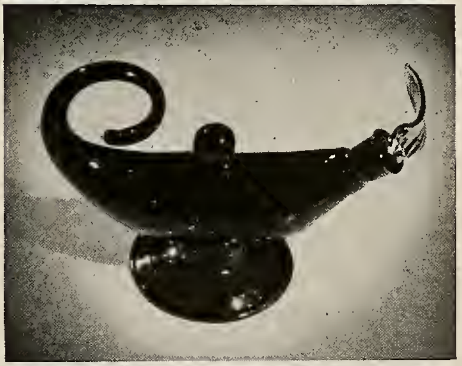

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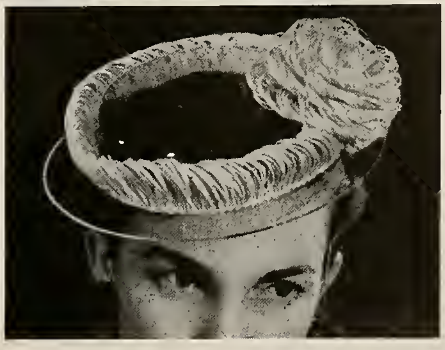

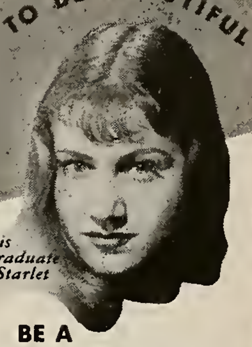
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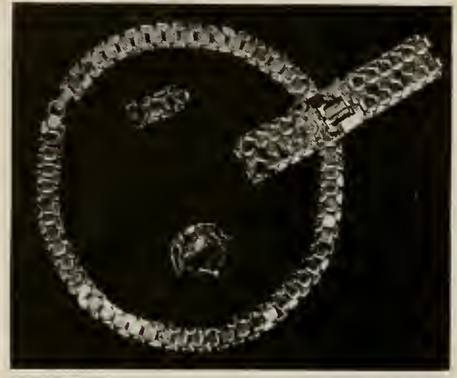
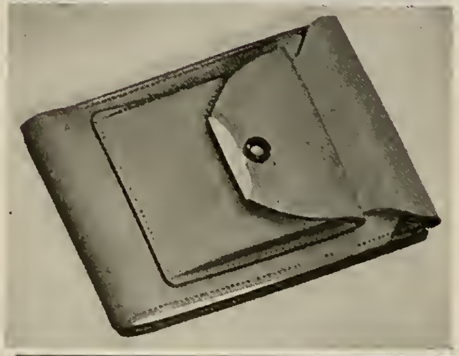
shopping



TILE TREASURES . . . choker, earrings, bracelet . . . in gleaming gold or silver finish . . . each little hexagonal tile with beveled edges that catch the light and reflect it. Smarter than smart . . . these novel pieces of costume jewelry add dash and sparkle to your spring wardrobe. The set, $7.20; choker alone, $2.40; bracelet, $2.40; earrings, $2.40. Order from Daniels of Beverly Hills, 451 N. Beverly Drive, Calif.



CALIFORNIA FOURSOME . . . Sandley's new four-way conversation piece . . . coin purse, billfold, checkbook, identification; in one pancake-thin fold of morocco leather, pigskin lined. Burnished edges with gold tips on flaps of coin and bill compartments. Flip the flap and slip out the bill without unfolding the wallet. Cherry, clover, brown, navy, black. About $7.50 at Dunn's English Leather Shop, Atlantic City, and Robbins, Ltd., Beverly Hills, Calif.

LUCKY YOU . . with this western horseshoe-fob belt. The leather is saddle; the colors are stallion black, Sequoia tanbark and natural buff. The horseshoe and the smooth slim buckle are shining solid brass. Sizes, 24-32. About 1½" wide and about $4 at better stores throughout the country. For the name of the store in your vicinity, write Phil Sockett Mfg. Co., 1240 S. Main, Los Angeles. Est. 1925.

Careen Originals

GARDENIAS . . . with the dainty waxen purity of living blossoms that will forever retain the crisp cool whiteness of their original loveliness . . . for the answer to your gift problems . . . a corsage or table decoration by Careen Originals, created in featherlight Celanese Lumarith. Ask for them at your nearest gift shop, or order direct, $5.50 each; with perfume, $7.50. Postpaid from Hobson and Schultz Sales Co., 1151 S. Broadway, Los Angeles.

SPINNER ASH TRAY . . . just turn the knob and unsightly cigarette and cigar ends spin away. Wonderful for the executive's den, recreation room or office. Man-size (about 7½" in diameter), heavy-weight brass with bright chrome or bronze plate finish. Heavy felt covered plate at bottom protects table tops and prevents tipping. From Art Metal Appliance Co., 11806 Bellagio Rd., Los Angeles, $7.50, including tax and postage.

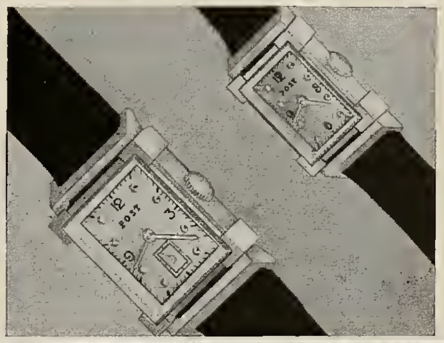
roundup

REAL TORTOISE . . . a beautiful bracelet from the Barbadoes, artfully carved from tortoise shell in its natural tones of delicate amber to deep, deep brown. It is ¾" wide and 7¼" around. A love of a bracelet and a jewelry piece to be treasured. Write to Susan Ranney, Distinctive Gifts, 507 Fifth Avenue, New York City. The price is $15.60 including tax and postage.

PURSE PERFUMER . . . slick and streamlined, guaranteed leakproof forever. Holds one dram . . . works like a charm by merely pressing the button at the top. A lustrous new plated metal that neither scratches nor tarnishes . . . platinum-like finish, $3.50; gold finish, $5, postpaid. Order from Daniels of Beverly Hills, 451 N. Beverly Drive, Beverly Hills, Calif., or for the store nearest you, write Funk Distributing, 257 S. Spring, Los Angeles.

fleur de lis
flacon

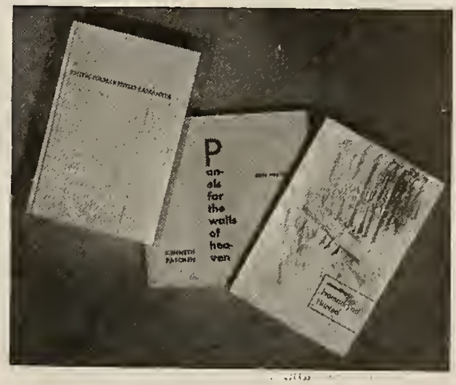
HIS AND HERS . . . starbright 14K gold banded in midnight black suede . . . an exquisite casing for the finest in 17 jeweled accuracy and quality. Ideal to glorify a wedding, anniversary or other dual gift occasion. Man's watch $175. Woman's watch $150. Federal tax included. The name is Post. Ask for them at your favorite store or write to the Post Watch Co. Inc., 607 Fifth Avenue, New York 17.



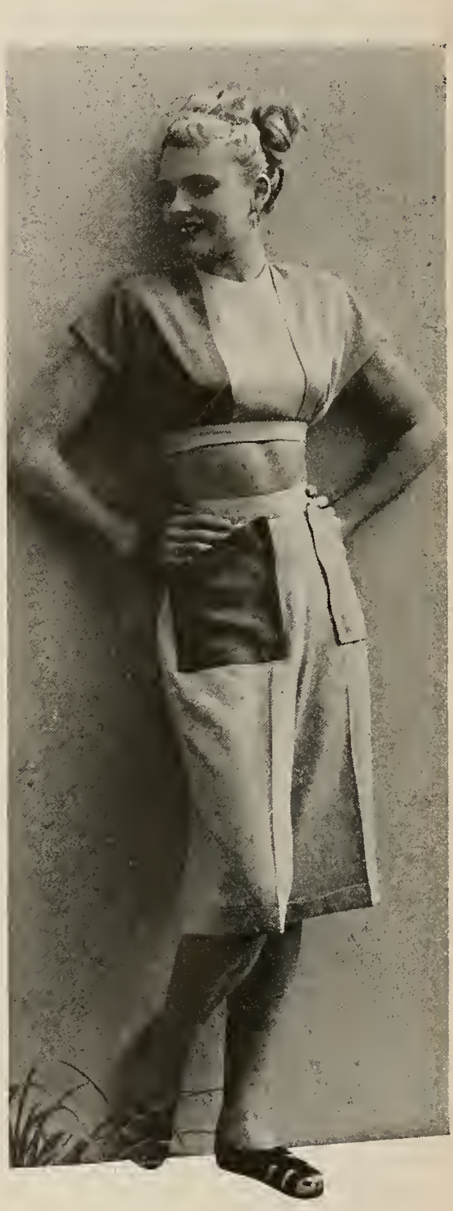
BABY ANNOUNCEMENT MATCHES . . . a distinctive novelty to announce the arrival of a new baby. Ample room on the reverse side of the blue-boy and pink-girl bookmatches for vital statistics . . . date, name, weight. $2.50 at gift and department stores including Auerbach Company, Salt Lake City; The Bon Marche, Seattle; Strong's Book Store, Albuquerque; Weinstock-Lubin & Co., Sacramento. By Monogram Company of Calif., 1244 Larkin St., San Francisco.

It's a Boy!
Girl!

BOOKS . . . written and published in California . . . meaty, new creative writing. Kenneth Patchen, "enfant terrible" of American letters, offers illustrated codes for living in "Panels For The Walls Of Heaven," $4.50. Leonard Wolf, Berkeley poet, with "Hamadrad Hunted," treats human themes, $2.50. Love lyrics concern San Franciscan Phillip Lamantia's "Erotic Poems," $2. Order from Bern Porter, publisher, 2303 Durant, Berkeley, Calif. Add 15c for tax and mailing.



Joy Steven
DESIGNED IT



TRI-COLOR . . . to give you "That California Look." Fashioned of "Rumpus," an Ameritex gabardine, in luscious tri-color combinations. Sizes 10-18. About $11.

Write for name of nearest store.

HOLLIS of CALIFORNIA
812 S. Los Angeles St., Los Angeles 14

•On Record

WITH FRANCES ANDERSON

Ten years ago the only people who cared much about American folk music, with the exception of Negro spirituals, were for the most part the people still helping to create it, those to whom it had been handed down through the generations . . . and the handful of musicians and scholars who found it worthy of study.

Just look at the situation today. Maxine Sullivan probably did a little ice-breaking with her sophisticated, but appealing, renditions of old English and American ballads. And gradually the public became sufficiently educated to take the stuff straight, instead of diluted with jive. So now we have Burl Ives, Josh White, Huddie Ledbetter (Leadbelly), Richard Dyer-Bennett . . . and Susan Reed.

Susie is the gal who has been singing for some seasons now at Cafe Society in New York. She plays old instruments . . . a zither, a lute, an Irish harp, etc. She looks young and naive, like a hill girl, plainly dressed, with bare feet . . . and lacquered fingernails. And Susie it is whose folk music of this country, as well as of England, Ireland, Norway, is immortalized on the top-notch, grade A wax ordinarily reserved for the Toscaninis, Heifetzes, Rubinsteins and Pinzas. In short, Victor has put out a Red Seal album of Susie's songs. Folk music has arrived.

You'll like the songs, too . . . familiar tunes and some not so well known . . . sung in a very sweet, unpracticed sounding voice, but rather too artfully for the true hill touch.

April brings other interesting new records . . . f'rinstance:

CLASSICAL GEMS

"Bach Arias" sung by Marian Anderson. Noble music from four cantatas and the St. Matthew's Passion, nobly interpreted by one of the world's great artists. Excellent orchestra work under the leadership of Robert Shaw. Victor.

"Concerto for Piano and Orchestra," Khatchaturian. William Kapell, brilliant young pianist who has introduced the American public to this work by one of Russia's rising stars, records the composition with which he is now primarily identified. Serge Koussevitzky and the Boston Symphony lend material aid in rendering this atmospheric music in which the modern idiom becomes completely Slav. Interesting, well recorded. Victor.

"Prelude to Die Meistersinger" has Toscanini and the NBC Symphony doing as well by Wagner as could be. Single record. Victor. "Saudades do Brasil" by Milhaud gives Artur Rubinstein opportunity for pianistic fireworks. A lovable Gershwin prelude (No. 2) backs it up. Single record. Victor. "Nemico della Patria" from Giordano's "Andrea Chenier" and "Adamastor, Re dell' Acque Profonde" from Meyerbeer's "L'Africana" give the Met's fine young tenor, Robert Merrill, full scope for his voice and artistry. Single record. Victor.

For Small Fry: "Lullabies," an album of familiar go-to-sleep songs sweetly played by Eddie Brown and his string ensemble, sung by Crys Holland and Jean Merrill. Nice stuff. Sonora.

GOING PLACES AND EATING OUT

GOING PLACES AND EATING OUT

THE CALIFORNIAN presents for your convenience a current directory of the finest restaurants in Los Angeles and San Francisco, cultural events of interest and activities that make living in California or a visit to our state the most enjoyable for you and your family. Fine foods of many kinds are available, and whenever possible specialties of the house are listed, names of the maitres d'hotel and days the establishments are open. Have a good time!

THE RESTAURANTS
IN LOS ANGELES

AMBASSADOR—3400 Wilshire Blvd., Los Angeles. World-famous Cocoanut Grove open every night except Monday. Saturday afternoon tea dancing. Freddy Martin's Orchestra. Dinners from $3.25. Cover $1, Saturday $1.50. Rouben.

BAR OF MUSIC—7351 Beverly Blvd., Los Angeles. Excellent double-piano on a stage back of the bar. Food. Good small band. Two-dollar minimum on Saturday and Sunday.

DON THE BEACHCOMBER—1727 North McCadden Place, Hollywood. *Fried Shrimp, Rumaki, Barbecued Spareribs, Mandarin Duck, Chicken Almond and known as originator of the Zombie.* Dinners from $3. Usually crowded, but good tourist spot.

BEVERLY HILLS HOTEL—964t Sunset Blvd., Beverly Hills. Palm Room open Thursday, Friday and Saturday nights with dancing. Thursday buffet, $3.75. Dinner a la carte from $1.75. Good food and you might see a movie star.

BEVERLY - WILSHIRE HOTEL—9415 Wilshire Blvd., Beverly Hills. Tasty food in Copa d'Oro and Terrace Room, with medium prices.

BILTMORE BOWL—515 South Olive St., Los Angeles. Best place downtown for good food and good music, with Russ Morgan playing. Two-dollar dinners, nominal cover charge and two floor shows. Nice for tourists. Closed Monday.

BIT O' SWEDEN—9051 Sunset Blvd., Los Angeles. On the famous "Strip." Good food, reasonable prices, sometimes smorgasbord. Fine for tourists.

BUBLICHKI—8846 Sunset Blvd., Los Angeles. A bit of Russia on the Strip. *Cutlet a la Kieff, Filet Mignon a la Stroganoff, Caucasian Shashlik, Russian Blini.* Dinners from $3. Host, Wally; hostess, Jasmina. Good music and romantical. Closed Tuesday.

CASA LA GOLONDRINA—35 Olvera St., Los Angeles, "the first brick house in the city." Historic Mexican cafe. *Arroz con Pollo, Enchiladas, Tacos.* Dinners from $2. Alfredo. Closed Sunday.

CHAROUCHKA—8524 Sunset Blvd., Los Angeles. Another bite of Russia on the Strip. Mamma and Papa, "your hosts," excel with atmosphere, food and soothing music. Closed Monday, and prices fairly high.

CHASEN'S—9339 Beverly Blvd., Beverly Hills. *One of the best in the West.* Excellent cuisine and plenty of celebrities. *Expensive.* Closed Monday.

CIRO'S—8344 Sunset Blvd., Los Angeles. On the Strip and luxurious, with name bands for dancing. Expensive. Celebrities, sometimes.

CRICKET ON THE HEARTH—806 North La Cienega Blvd., Los Angeles. New, attractive and excellent English food. Blintzes, too! *Old English Bubble and Squeak, Hungarian Beef Paprikash.* A la carte, reasonable. Go.

HENRI'S—9236 Sunset Blvd., Los Angeles. Excel'ent French food served in the grand manner. A la carte and expensive, but for the discriminating.

HOUSE OF MURPHY—La Cienega "Restaurant Row" at Fourth Street, Los Angeles. *Madame Begue's Chicken Creole, Hamburger and Onion Rings, Million Dollar Hash.* Your host, Bob Murphy. *Wonderful Salads, Beautiful Steaks.* A la carte, medium prices. Open every day.

KNOTT'S BERRY FARM—Buena Park. An hour's drive from Los Angeles, but a tourist's dream as reported in Reader's Digest. *Good chicken and ham and hot biscuits.* Reasonable prices. Gift shop.

LA RUE—8633 Sunset Blvd., Los Angeles, on the Strip. Tops in food and decor. *Crepes Louise, Crepes a la Reine, Lasagne Pasticciate, Beef Bourguignonne.* From noon till 3 for lunch except Sunday. From 6 to 11 p.m. for dinner. Closed Monday. Felix Cigolini. A la carte entrees from $2.25.

LINDY'S—3656 Wilshire Blvd., Los Angeles. A good place to eat, with steaks a feature. Closed Monday.

LUCEY'S—5444 Melrose Avenue, Hollywood. Good food, medium prices and across the street from Paramount Studio. Movie stars abound at lunch.

MIKE LYMAN'S OR AL LEVY'S—When you're downtown in Los Angeles. Good food, same management. Reasonable.

MOCAMBO—8588 Sunset Blvd., Los Angeles. One of the Strip's spots for movie stars. Colorful, crowded and expensive.

PEGGY CLEARY'S—"Talk of the Town" Restaurant at 1904 So. Robertson Blvd., Los Angeles. New and attractive. *Scallopini Piccate, Stuffed Squab, Breast of Guinea Hen.* A la carte and prices fairly high, but the food's delicious. Closed Tuesday.

PERINO'S—3027 Wilshire Blvd., Los Angeles. In the heart of the smart shopping area. Excellent food. A favorite luncheon rendezvous for society.

PICCADILLY—848 No. La Cienega Blvd., Los Angeles. Fairly new, but very good, with Ernest Vignati as your host. Steaks.

PIERRE'S—2295 Huntington Drive, San Marino. A good *crepes suzette* and pleasant atmosphere. *Charcoal-broiled filet mignon,* too. Pierre. From noon till 9.

PLAYERS—8225 Sunset Blvd., Los Angeles. Good for tourists and you might see a movie star. Expensive.

READY ROOM—Johnny Wilson's popular rendezvous for the younger set. Big fireplace, delicious steaks, informal atmosphere. At 365 No. La Cienega Blvd., Los Angeles, on Restaurant Row.

ROMANOFF'S—326 No. Rodeo Drive, Beverly Hills. Prince Mike caters to movie stars, writers and producers. Expensive.

SARNEZ—170 No. La Cienega Blvd., Beverly Hills. Lew Sailee and Harry Ringland have an attractive place, with good food and good music, reasonably priced.

SOMERSET HOUSE—On Restaurant Row in Beverly Hills. Fine steaks, a la carte dinners, nice atmosphere and expensive.

SPORTSMAN'S LODGE—12833 Ventura Blvd., North Hollywood. An epicurean delight in San Fernando Valley. *Broiled Lobster, Chicken Saute a Sec, Charcoal-broiled Steaks* in a gorgeous setting. *One of the finest restaurants in California.* Jack Spiros. From 5:30 p.m. Closed Monday.

TAIL O' THE COCK—477 So. La Cienega Blvd., Los Angeles, on Restaurant Row. Mac McHenry provides *excellent food,* good companions and a pleasing atmosphere. *Hamburger Diable and Fried Shrimp are specialties.* You'll want to go again and again, and it's reasonably priced.

TOWN HOUSE—2965 Wilshire Blvd., Los Angeles, overlooking Lafayette Park. Three smart cafes to serve you . . . Garden Room, Cape Cod Grill and the Zebra Room. No cover or minimum. Excellent food and a good spot for the tourist.

VAGABOND HOUSE—2505 Wilshire Blvd., in the heart of smart Los Angeles. New and with the Don Blanding touch. *Curries their specialty.* Dinners from 4 on. George. Prices medium. Open every day.

VILLA NOVA—9015 Sunset Blvd., Los Angeles. A

GOING PLACES AND EATING OUT

GOING PLACES AND EATING OUT

charming old world atmosphere on the Strip. Good Italian food and good service.

THE THEATRE

PLAYS

MUSICALS

BILTMORE—Popular operetta "Student Prince," starring Frank Hornaday, April 3-13; Theatre Guild production of "Magnificent Yankee" with Louis Calhern, April 14 to May 3. Every night at 8:30; matinees Wednesday, Saturday at 2:30.

PASADENA COMMUNITY PLAYHOUSE—"State of the Union" ends April 6; Shakespeare's "As You Like It" runs from April 9 to 20, and "Yankee Fable," a comedy by Guy Andros, plays April 23 to May 4. Curtain at 8:15; prices 76c to $2.

THEATRE MART—Continually playing "The Drunkard" every night at 8. Famous old-time melodrama with beer and pretzels. Wonderful tourist entertainment and good for the entire family.

EL CAPITAN—Ken Murray's "Blackouts of 1947", starring Marie Wilson and Ken, every night at 8:30, with plenty of matinees. Variety entertainment that will please. Good for tourists.

EARL CARROLL'S THEATRE RESTAURANT—In Hollywood for the tourist. "The Vanities" in a new show, each night with two different performances at 9:15 and midnight. Girls. Girls. Three-thirty with dinner, $1.65 without.

EL PATIO—All-colored revue, "Sumpin' Jumpin' ", featuring Wonderful Smith, Benny Carter and his band, every night at 8:30. Matinee Sunday at 2:30. From $1.80 evenings, $1.20 matinee.

VARIETY

TURNABOUT THEATRE—The Yale Puppeteers, Elsa Lanchester and Lotte Goslar in good entertainment. March 30-April 5, "Gullible's Travels" and "Southern Exposure;" April 6-12, "Mr. Noah" and "About Face;" April 13-19, "Caesar Julius" and "Vice Versa;" April 20-26, "Tom and Jerry" and "Turnabout Time."

ICE-CAPADES OF 1947—Famous family-enjoyment ice extravaganza, featuring Donna Atwood, begins Pan Pacific Auditorium run on April 24. Colorful costumes, beautiful girls. Every night at 8:30, Sunday matinee at 2:30. From $1.25 to $3.60.

CONCERT

SIGMUND ROMBERG— At Philharmonic Auditorium April 4 and 5, conducting orchestra and soloists, at 8:30. First personal appearance in Los Angeles.

BIDU SAYAO—Metropolitan soprano at Philharmonic April 8.

JACOB GIMPEL—Concert pianist at Philharmonic April 9.

GUISEPPE DI LUCCA—Noted baritone at Philharmonic April 12.

JASCHA HEIFETZ—World-famous violinist at Philharmonic April 16.

JAMES MELTON—Radio and opera star at Philharmonic Sunday matinee 2:30 on April 21.

PHILHARMONIC ORCHESTRA IN LOS ANGELES—On April 10-11 at Philharmonic Alfred Wallenstein will conduct; David Frisina, concertmaster, soloist. On April 17-18 Wallenstein will conclude the home season by conducting an entire orchestral program.

PHILHARMONIC ORCHESTRA ON TOUR—April 1 in Long Beach, April 2 in Pasadena, April 3 in San Diego, April 6 in Compton, with Malcuzynski, noted Polish pianist, as soloist at all but Long Beach engagement. Wallenstein will conduct the orchestra again on April 13 in Glendale, April 19 in Escondido and April 20 in Alhambra.

OPERA

LOS ANGELES CIVIC LIGHT OPERA—Season opens April 21 at Philharmonic with "Song of Norway."

SPORTS

HARNESS RACING—Grand Circuit Meeting of Western Harness Racing Association opens April 11 at Hollywood Park, with races scheduled Tuesdays through Saturdays each week until May 17.

BOWLING—American Bowling Congress in progress at National Guard Armory in Exposition Park.

BOXING—Every Friday night at 8:30 at Hollywood Legion Stadium; every Tuesday night at 8:30 at downtown Olympic Stadium.

WRESTLING—Every Monday night at Hollywood Legion Stadium; every Wednesday night at downtown Olympic Auditorium.

POLO—Regular match games every Sunday at 2 at Riviera Country Club Polo Field, off Sunset Blvd., on the way to the beach.

SKIING AND SNOW SPORTS—Fourth Annual Snow and Spring Sports Meet at Sun Valley April 12-13; weekly session of "Spring Learn to Ski Weeks" scheduled for April 13 and 20 under direction of Friedl Pfeifer at Sun Valley.

TRACK—University of Southern California's dual meet April 26 with Stanford at Palo Alto; Santa Barbara Relays at Santa Barbara.

BASEBALL—Pacific Coast League season opens April 1. See daily paper for contestants and time. Games regularly in Los Angeles, Hollywood, San Francisco, Oakland, Sacramento, San Diego, Seattle, Portland.

FISHING—Yellowtail Fishing Derby begins in San Diego April 1, finals August 30. Prizes offered.

LAKESIDE RODEO—In San Diego County April 6, with bronc busting, bulldogging, trick riding and calf roping.

EASTER EGG HUNT ON SKIS—At Mammoth Mountain in Inyo-Mono area on April 6. Prizes for all ages, slalom and downhill ski events.

BADMINTON — National championships at Pan Pacific Auditorium April 9-13.

GOLF—Twelfth Annual Bobby Jones Tournament April 11-13 at Catalina.

DOG SHOW—Los Angeles Kennel Club's Forty-third Annual National All-Breed Show April 26-27 at Gilmore Stadium.

THE RESTAURANTS

IN SAN FRANCISCO

PALACE HOTEL—Market and New Montgomery Sts. Garden Court serving lunch, tea, and dinner. Leonard Auletti and his concert orchestra. Ask for Joseph, maitre d'. Also Rose Room, open nightly except Monday, with Jean Sablon and Eddy Oliver's orchestra. Cover $1 weekdays, $1.50 Saturdays. Adolph.

CATHAY HOUSE—718 California St. In the heart of Chinatown. Lunch 90c and $1.10, dinner $1.75 and $2. Ernest Tsang. *Authentic Chinese food only, featuring Hung Ngon Gai Chow Mein.*

OMAR KHAYYAM—196 O'Farrell St. Dinner only,

• California In Books

BY HAZEL PULLING

CALIFORNIA beckons! Magic words when one has turned the keys that open wide the gates to this land of sunshine and color. To see California's unique and varied past shining through her daily fare . . to know the meaning behind her present way of life . . is to participate to the full in all that California has to offer.

The keys to California are her books. No week passes that does not bring to light some new work that reveals California's many facets. Books of history, travel, fiction, biography . . these, and many others . . portray her character now and as it was in days long past.

Bound within her place names lies the meaning of much of early California and the secret of some of the colorful tone that is hers today. Those names, some as old as California herself, have been retained decade after decade while scholar and interested layman have sought to unravel the history behind the word.

Latest of the searchers is Herbert Ingram Priestley who spent long years at this intriguing task. Now, in *Franciscan Explorations in California* (Arthur H. Clark, 1946. 189p. $5.00) we have the results of his studies. Sketched in panoramic survey are the travels of pious and adventurous Spaniards from 1769 to 1823. From San Diego to some distance north of San Francisco their geographic tracings and namings are disclosed. Detailed descriptions of sites, whether mountain passes or minor points, are given and the origins of names assigned are revealed. This is a trustworthy guide for the Californian who today, as Priestley says, "rejoices when he finds that his home lies on the pathway trod by the friars of a bygone day on their errands of faith."

Another and quite a different view of California may be found in her sports. Southern California turf devotees and those who only wonder what it's all about will find guidance and enlightenment in Ernest E. Blanche's *Off to the Races* (Barnes, 1947. $2.50). Replete with illustration and anecdote reflecting the atmosphere of the track, this account gives the terminology, history, lives of famous characters both biped and quadruped, the mechanics of betting and percentages, and many other features of horse racing. This is a guide that will give one an understanding, if not a lucky technique, of a sport that captures the heart of many a Californian.

Interesting side lights of Californiana are portrayed in the delightfully humorous, but persistently pathetic *Bring Along Laughter* by journalist Milla Logan (Random, 1947. 250p. $2.50). This is the story of Milla Zenovich Logan's Serbian family with all its relatives that lived in and around San Francisco. From grandmother to littlest cousin each plays a vital part in the family's destiny. Homesick, united, brave, and as lovingly "old country" as could be achieved, together they spin a saga that is part of California's lore.

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$2.25. up. Bert Rustigian. *Armenian Shish Kebab, Tchakhokhbelli and Kouzou Kzartma are specialties.*

ST. FRANCIS HOTEL—Powell and Geary. Mural Room open daily for lunch and dinner, with dancing from 8:30 p.m. except Monday, and tea dancing Saturdays from 4 to 5:30. Hal Pruden's band. A la carte. Ernest. Order almost anything.

LONGBARN—On El Camino Real, 2 miles south of Stanford University. Open for dinner only. Closed Thursdays. Ask for Willy or Eddy. Dinners $2.50 to $4. Plan to eat here when you visit the peninsula. Country farmhouse style with women chefs.

RESTAURANTE LOMBARD—1906 Van Ness Ave. Dinner only, from $2.50, or a la carte. Bill Lombard *specializes in steaks and real thick roast beef.*

EL PRADO—Post and Stockton, in the Plaza Hotel. Lunch 11-2, dinner 6-9, closed Sundays and holidays. Walter is maitre d'. Service London style, with everything rolled in on a serving table. Chef Maurice specializes in French cuisine. *Roast beef best item.*

STAR LITE ROOM, Hotel Sir Francis Drake—Sutter and Powell. Lunch only from 12 to 2, buffet style, for $1.50. Includes hot dishes. Al Field, host. You dine 22 floors up with a spectacular view.

HIGH BONNET—20 O'Farrell. Closed Sundays. Dinner from $2, which includes Smorgasbord. Ask for Henri. American cooking with French finesse.

TONGA ROOM—In the Fairmont Hotel. Open 4:30 p.m. to 1:30 a.m. daily. Hawaiian band plays on a raft in a swimming pool, with the dining tables surrounding. Dinners $3.50. Hawaiian Ham and Eggs at $1.50, or a la carte. Henry Degorog, host.

TARANTINO'S—206 Jefferson St. Open 11 a.m. to 11 p.m. Dinners $2.50 and a la carte. Dan Sweeney, Jr. and Jack Adams. *Seafood, steaks and chops.* Food not outstanding, but try it because it's on Fisherman's Wharf.

PARIS—242 O'Farrell St. Lunch and dinner daily, but no lunch on Sunday. Dinner $1.50. Typical old San Francisco family-style French cuisine in plain surroundings. *Lots of crusty French bread and delicious soup.* Excellent cooking.

BLUE FOX—659 Merchant St. Dinners only, closed Mondays. Ask for Mario or Frank. Dinners from $2. French and Italian style. *Frog Legs Doree, Boneless Squab, Chicken stuffed with wild rice, Rex Sole Marguerite.* In an alley, not bright and shiny, but they know how to cook. The natives eat here.

BERNSTEIN'S GROTTO—123 Powell. Open daily for lunch and dinner. Lunch from 65c, dinner from $1.30. Exclusively sea food and good. *Lobster Princess, Deviled Crab in Shell, Eastern Oysters on Half Shell, Fried Prawns and Abalone served in rooms built like a ship's interior.*

CLIFF HOUSE—Point Lobos Avenue, overlooking Seal Rocks. Dinners daily from $1.50. *Seafood, Steaks, Chicken and Roasts.* Eat while looking through the oversize plateglass windows at the ocean, Seal Rocks and Golden Gate strait.

THE THEATRE

CONCERTS

SIGMUND ROMBERG—Conducting orchestra at San Francisco Civic Auditorium April 9 at 8:30.

JASCHA HEIFETZ—Violinist in recital at Opera House April 14 at 8:30.

WITOLD MALCUZYNSKI—In piano recital at Opera House April 17 at 8:30.

JAMES MELTON—Opera and radio tenor at Opera House April 22 at 8:30.

MARYLA JONAS—Pianist at Opera House April 26 and 8:30.

ART EXHIBITS

MODERN JEWELRY—Collection from Museum of Modern Art in New York and west coast sources at Museum of Art from April 15 to Early May.

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GOING PLACES AND EATING OUT

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PHOTOGRAPHY—Museum of Art from April 22 to May 11.

TEMPTATIONS OF ST. ANTHONY—Drawings and paintings submitted for a contest in connection with a motion picture of the same name. At Museum of Art April 15-30.

SPORTS

BASEBALL—At Seals Stadium, San Francisco: Seattle, April 1 through 6; Hollywood, April 8 through 13; Portland, April 29 through May 4. At Oakland: Sacramento, April 15 through 20; San Diego, April 22 through 27.

HORSE RACING—At Tanforan Tuesdays through Saturdays at 1 p.m. April 5, Vigilante Handicap; April 19, Mariposa; April 26, Pacific Handicap; May 3, Tanforan Handicap, $50,000 added, for 3-year-olds and up . . . the big race.

BOWLING — April 12-May 17, Mission Bowl Doubles, $10,000 first place. Two top-flight women bowlers, holding national titles, challenge San Francisco men.

TRAVEL & SPORTS SHOW—At Pacific Auditorium April 25 to May 4, from 1 to 11:30 p.m., with floor shows at 3:30 and 9:30. Boat exhibition, fly casting and duck calling contests.

OF SPECIAL INTEREST
THROUGHOUT STATE

INDIAN ARTISTS EXHIBITION—At Southwest Museum in Los Angeles all April, 1 to 5 p.m., daily except Monday. Specially featured will be paintings by Pueblo and Navajo tribes, their pottery, silver jewelry, baskets, blankets and kachina dolls.

"THROUGH THE TELESCOPE"—Planetarium show at Griffith Observatory in Los Angeles, Wednesday through Sunday, 8:30 p.m., Friday through Sunday 3 p.m., Sunday 4:15 p.m.

FLOWERS IN BLOOM—Dogwood along Merced River in Yosemite Valley, the Wawona and Big Oak Flat roads. Two thousand acres of peach blossoms in Banning area of San Gorgonio Pass. White Cherokee roses along Chase River in Corona climb 30 feet to the tops of palm trees for a distance of a mile.

BENEDICTION DE LOS ANIMALES—Blessing of the Animals April 5 in Los Angeles is perpetuation of Mexican custom in which domestic animals are blessed to insure fertility. 400 animals adorned with ribbons and flowers parade Olvera Street to Old Plaza Church and fiesta.

DESERT CIRCUS — April 9-13 at Palm Springs. Costumes, parades, horse shows, carnival, rodeo, children's party and kangaroo court.

NATIONAL BOAT SHOW—April 12—20 in Balboa Park, San Diego.

RAMONA PAGEANT—Last two weekends in April, first week-end in May. Twentieth season of the outdoor play presented by the people of Hemet and San Jacinto, based on Helen Hunt Jackson's "Ramona."

IMPERIAL VALLEY ROUNDUP—At Imperial County Fairgrounds April 18-20 with frontier parade, western dances, queen contests, etc.

SPRING GARDEN SHOW—"Fantasia" theme at huge showing at Exposition Building in Oakland April 29-May 4.

SPRING FLOWER SHOW—In Santa Maria April 19-20 at Veterans Memorial Building. Lovely flower arrangements.

ANTIQUE SHOW—Second Annual Pacific Coast Antique Show April 9—13 at Pan Pacific Auditorium in Los Angeles. Tickets $1.

SANTA BARBARA—Polo every Sunday 2:30 at Fleischmann Field. Free. Old Mission Santa Barbara, Museum of Natural History and Botanic Garden open to public daily and Sunday.

EASTER SUNRISE SERVICES—Sunday, April 6, at Hollywood Bowl, Forest Lawn in Glendale, Mt. Rubidoux in Riverside, Catalina Island, San Diego, Redlands, Palm Springs, Yosemite and Sierra Madre.

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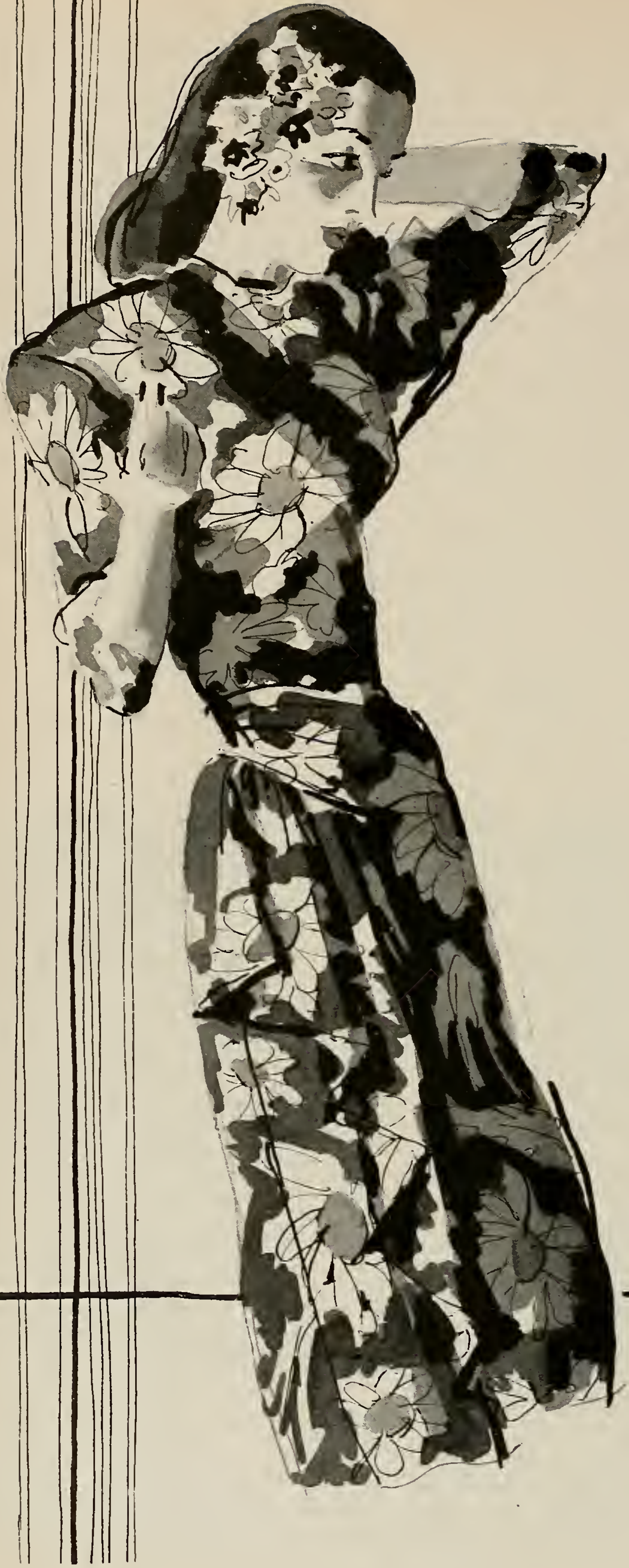

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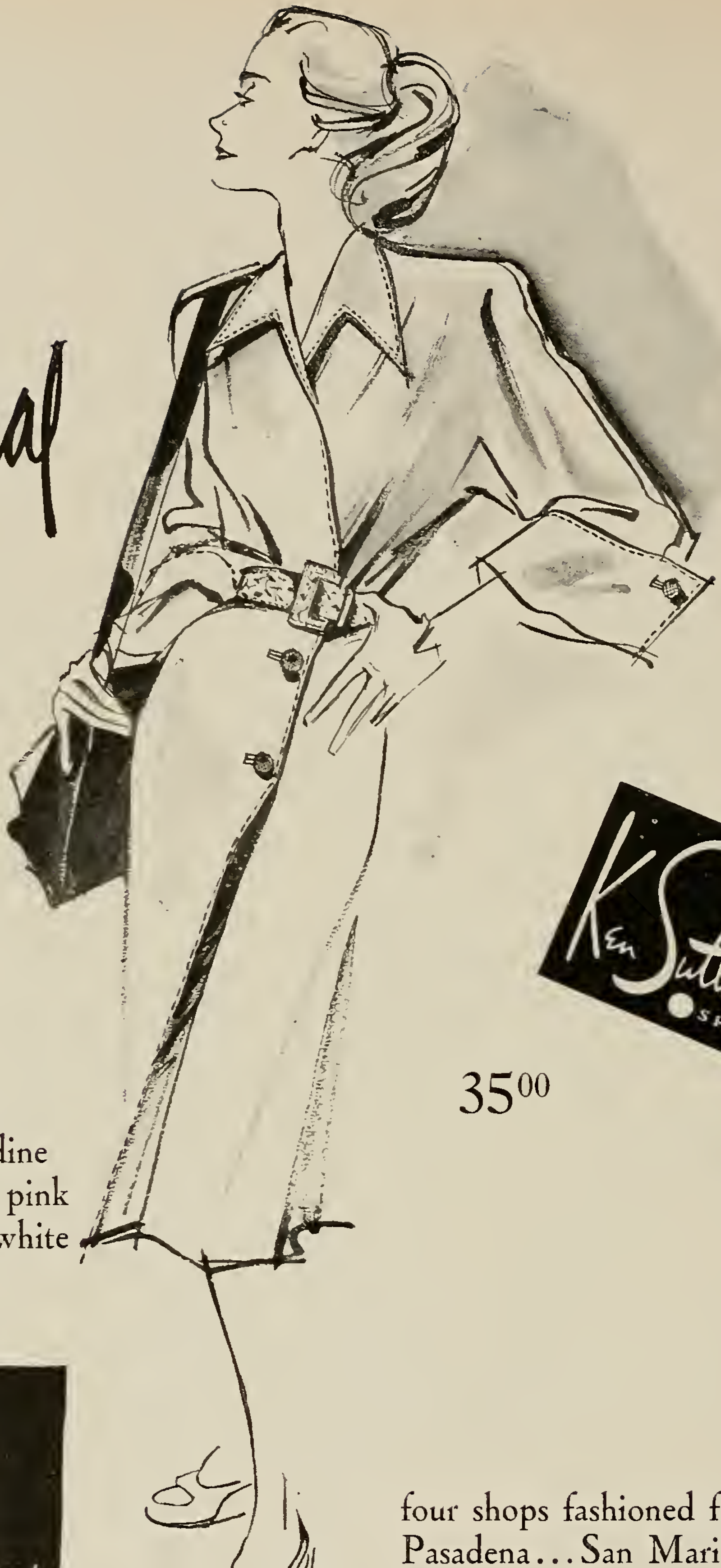

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VOL. III NO. 3 APRIL, 1947

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CALIFORNIAN

"FOR THE CALIFORNIA WAY OF LIFE"

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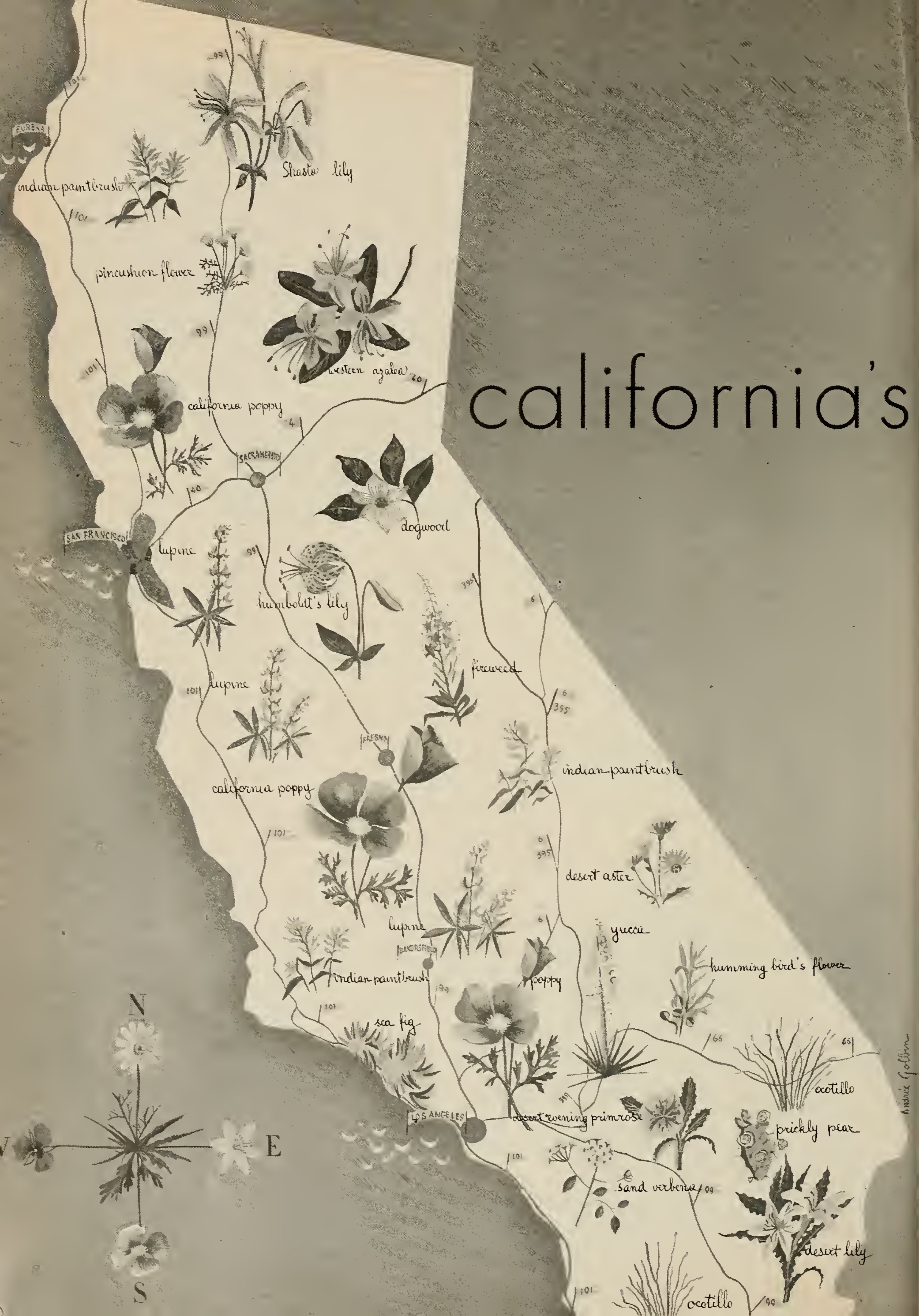
california's


EUREKA
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pincushion flower
western azalea
california poppy
SACRAMENTO
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lupine
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André Golbin

looming!

THE BREATHLESS BEAUTY OF WILD FLOWERS EACH NEW SPRING LURES THOUSANDS TO THE ROLLING GREEN FIELDS OF THE GOLDEN STATE

"A garden of the gods . . . a veritable paradise on earth" . . . the explorers said of California more than a hundred years ago . . . describing fields of flowers which spread as far as the eyes could see . . . of magnificent parklike expanses where native trees and shrubs graced the landscape with their inherent symmetry.

As it was then . . . it ever shall be . . . and today it's spring . . . when plants and humans alike experience a quickening pulse and step forth in bright, brave new garments. Mother Earth shakes from her shoulders the last vestige of winter's rest, gray skies brighten to blue. and once again it's the annual miracle of renewed life. Visitors have come from all over the world to see for themselves the wonder of wild flowers in the spring. Poets and painters have been enthralled, and photographers never weary of perpetuating this beauty on film. Textile and clothing designers have been inspired by the striking color combinations and delicate shadings of these lovely flowers. have carried their vivid influence to every portion of the globe.

We are writing about California wild flowers, but California and Oregon are as the center of a picture framed on either side by Arizona and Washington. You must visualize . . . the great pageant of color, like a tonal poem, bursts forth each year in the Colorado Desert, moves rapidly onto the Mojave, to Southern Arizona. and then northward . . . onward and upward . . . through Arizona, along the California coast, inland over rolling hills and up the canyons, finally ending in late summer in the highest mountain reaches.

A never-to-be-forgotten treat comes to those who view the awakening of spring in the arid regions. It is here that the lovely Desert Lilies, Primrose, Verbena and Poppies flourish. One day the entire area is dressed as usual in soft brown and gray. Then suddenly it is metamorphosed into a veritable fairyland of color. Fragile, delicate, exciting . . . their span of life is short . . . for three or four days of excessive heat will sear most of those lower-growing wild flowers, and once again the desert floor returns to its quieter, drabber tones. But this is not the end of spring on the desert, for down in Southern Arizona the Sahuaro, greatest of all succulents, will soon be wearing its creamy waxen crown of blossoms. The Ironwood will join it and shower the ground with pale pink. Here, too, and in far southerly inland valleys of California the golden flowers of the Palo Verde tree will light the landscape for miles about; rare glimpses will be caught of the purple-blue beauty of the Smoke Tree; large stands of the striking scarlet-tipped Ocotillo will be extending spiked branches toward the heavens; and the vivid brilliance of the Cacti blossoms is yet to come.

Meanwhile, San Diego County hills are becoming clothed with the blue and white of Lilac before it spreads northward. Here, too, we usually find early showings of Blue Dicks, Shooting Stars and Poppies. Death Valley will be looking to Grapevine Canyon for Phacelia. Poppy, Gilia and Primrose . . . and over in Jubilee Pass many another blossom will be found with the prevailing Primrose. Yucca, the Candle of Our Lord, will be blooming in lower dry washes of the southern portion of the state. It is a bit too early for the majestic white Matilija Poppy, but the bright orange of other California Poppies will be found with Lupine and Phlox along roadsides and joining Lilac in the canyons. The Los Padres National Forest, farther north, will be hailing Bush Poppy, Phlox, Daisies, Buttercups, Johnny-Jump-Ups, Oxalis, Blue Dicks. Shooting Star, Lilac and Poppies. The marvelous Joshua Tree will start to blossom above a flowering Mojave Desert. Famed Kern County fields will shimmer with Poppies, Lupine, Owl's Clover, Popcorn, Baby Blue Eyes. Fiddleneck, Desert Asters, Desert Candles, Creamcups, Primrose, Larkspur, Coreopsis and many, many more.

In Central California spring will come first to the lower altitudes and then move toward the Mother Lode and the foothills of the National Parks. Bluebells, Poppies, Indian Paint Brush, Violets, Wild Rose, Shooting Stars, Buttercups and Chinese Houses soon will be replaced by equally showy higher altitude displays of Red-bud, Buck Brush, Fremontia and Dogwood. Northward from the San Francisco Bay district the unrivaled Redwood Empire will be heralding spring with the Lake County display of Red-bud. Fawn Lilies and Poppies. There will be Trillium, Currants, Violets. Baby Blue Eyes and Syringa in the early stages of the Empire flowering. Lupine. Oxalis. Lilac, Iris. Solomon's Seal, Daisies, Bleeding Heart, Salal. Dogwood and Manzanita will usher in the great spectacle of mile upon mile of escaped Broom and the incomparable beauty of Azalea and Rhododendron in full flower. And as the blossom season moves inland from Trinity County to the higher altitudes. so, too. will the peak of the spring festival pass from Mendocino, Humboldt and Del Norte Counties to the Oregon Coast and northward into Washington. By now, should it be an early spring, the flowers in the valleys of Sequoia and Yosemite National Parks may begin appearing. High areas on the eastern slope of the Sierra Nevada and the Mt. Lassen district no doubt still will be covered with snow. It is usually late in the summer before the true alpines can flower.

A complete list of California wild flowers would fill a book, and to tell you of them in detail would fill many another. So, here we can give only a general idea of where they may be found and the common names of a few of the more widely known. If you seek closer acquaintance, consult your public librarian. She can recommend "Western Wild Flowers and Their Stories," by Charles Francis Saunders . . . fascinating

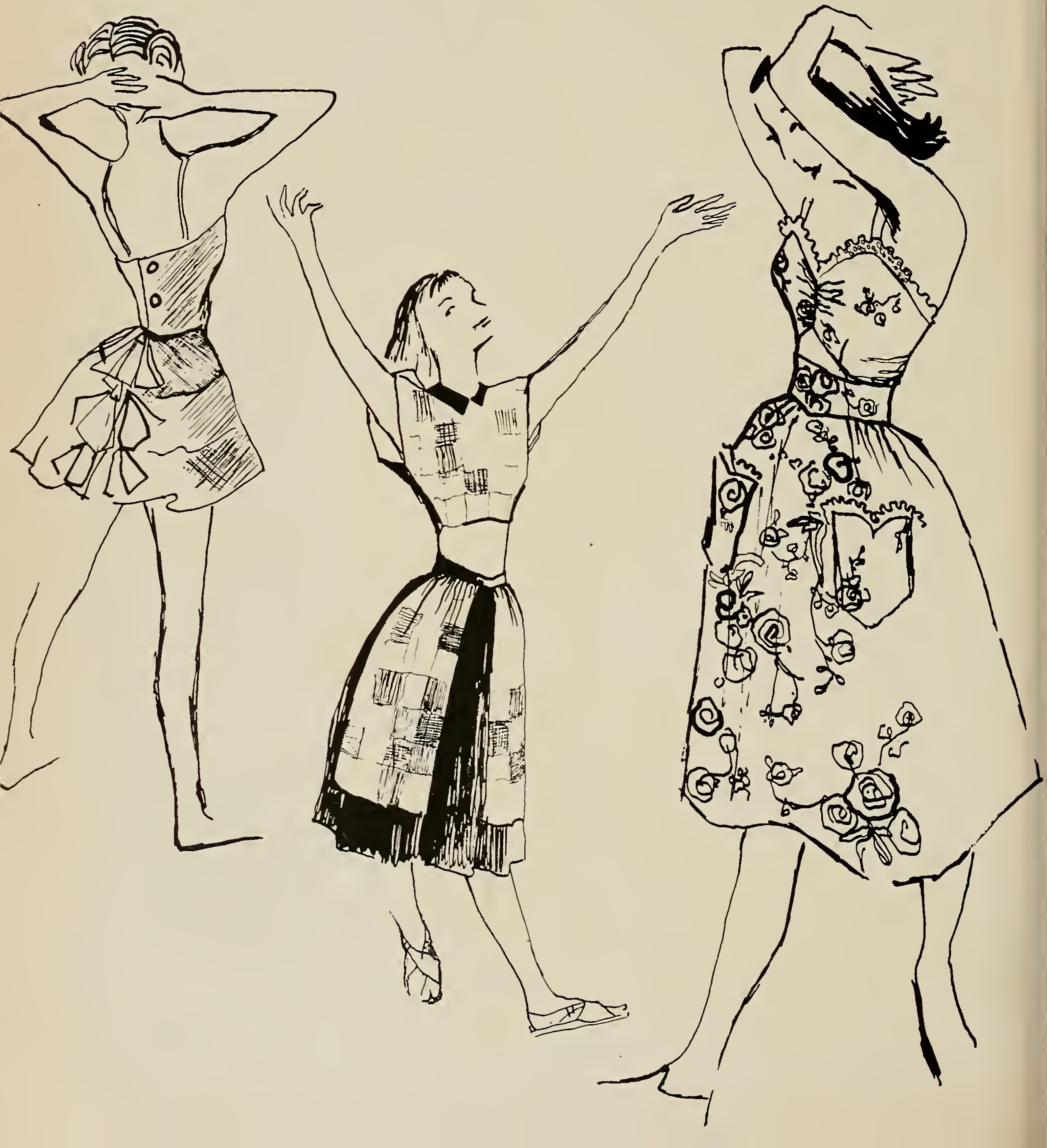
(Continued on page 72)

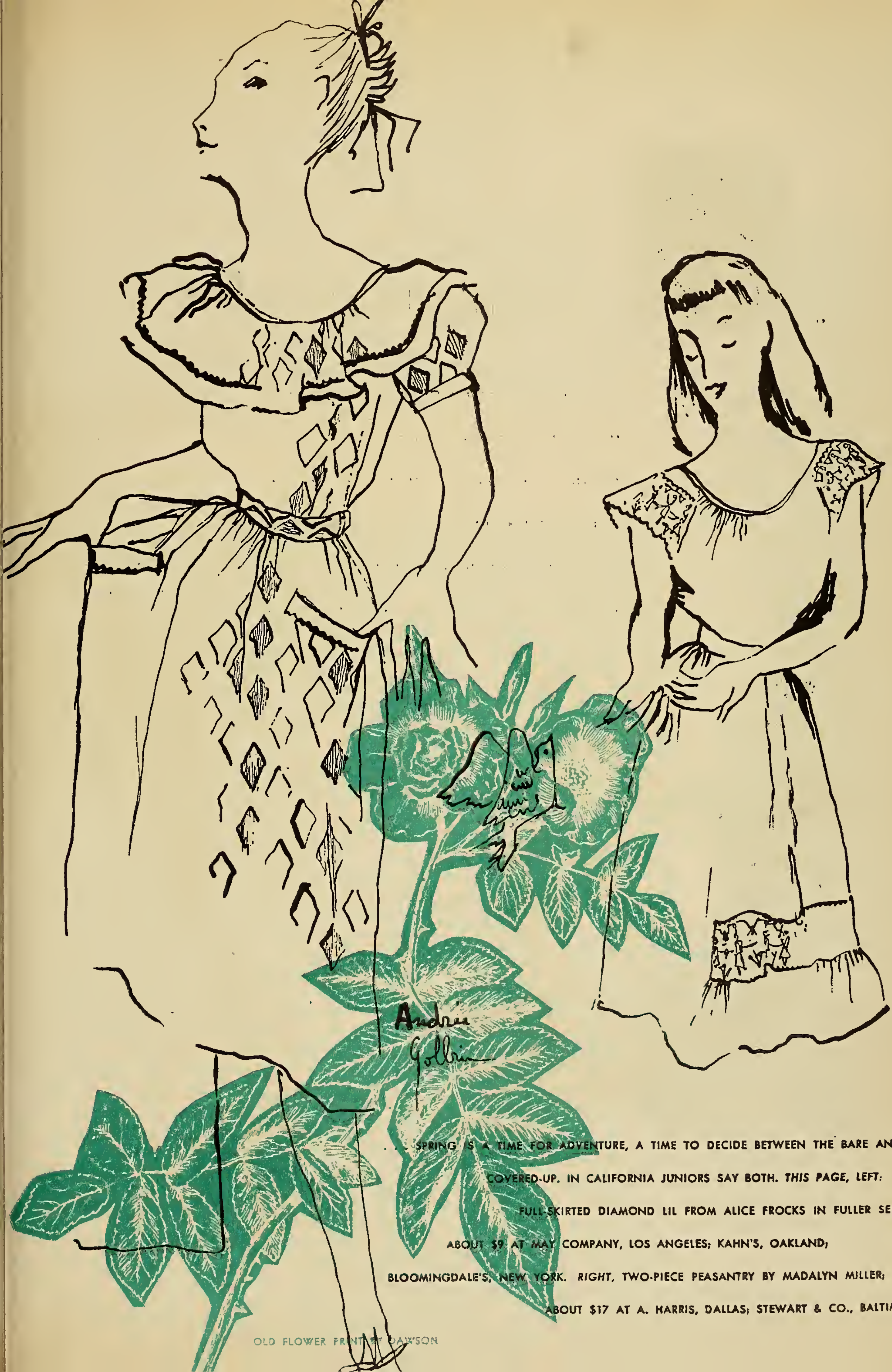
BY MARGARET H. GIBSON

spring is a flower...

A NOSEGAY FOR THE YOUNG, FOR JUNIOR COTTONS AND A NEW SILHOUETTE. YOUR SKIRTS ARE FULLER, YOUR POCKETS DEEPER, YOUR BOWS TURN INTO BUSTLES.

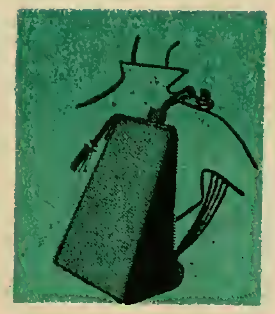
THIS PAGE, LEFT: MARJORIE MONTGOMERY'S SUNSUIT; ABOUT $15 AT B. ALTMAN, NEW YORK. *CENTER,* MIDRIFF BARES IN SABA'S THREE-PIECE GUATEMALAN SET, ABOUT $18 AT BLOOMINGDALE'S, NEW YORK; GIMBEL BROS., PHILADELPHIA; H. P. WASSON, INDIANAPOLIS. *RIGHT,* PLAY DRESS FROM SALLY 'N' SUSAN; ABOUT $7 AT HALLE BROS., CLEVELAND; J. GOLDSMITH & SONS, MEMPHIS.





. . . SPRING IS A TIME FOR ADVENTURE, A TIME TO DECIDE BETWEEN THE BARE AND THE COVERED-UP. IN CALIFORNIA JUNIORS SAY BOTH. *THIS PAGE, LEFT:* FULL-SKIRTED DIAMOND LIL FROM ALICE FROCKS IN FULLER SEERSUCKER, ABOUT $9 AT MAY COMPANY, LOS ANGELES; KAHN'S, OAKLAND; BLOOMINGDALE'S, NEW YORK. *RIGHT,* TWO-PIECE PEASANTRY BY MADALYN MILLER; ABOUT $17 AT A. HARRIS, DALLAS; STEWART & CO., BALTIMORE.

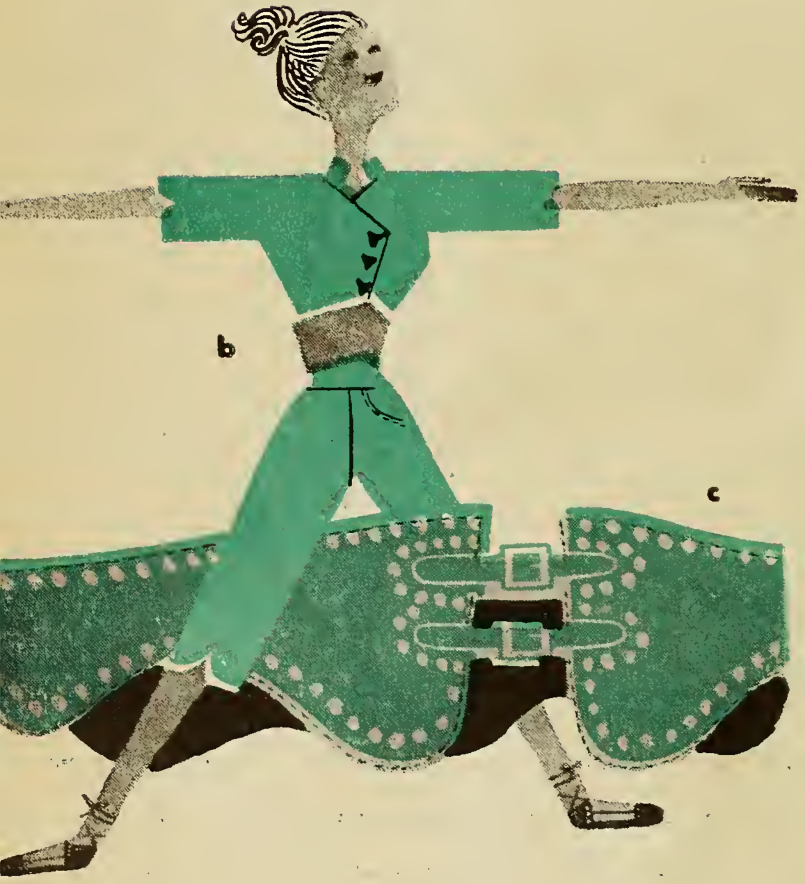
OLD FLOWER PRINT BY DAWSON



a

Spring is a color

THERE'S A NEW COLOR FOR SPRING . . . AS FULL OF PROMISE AS APRIL SHOWERS THAT FRESHEN THE FLOWERS . . . A WONDERFUL GREEN-BLUE HUE THAT IS A SYMBOLIC BLENDING OF TONES FROM THE GREEN-GROWING FIELDS AND THE BRIGHT BLUE SKIES . . . IT'S A COLOR YOU'LL LOVE ON SIGHT. CALL IT PACIFIC BLUE.



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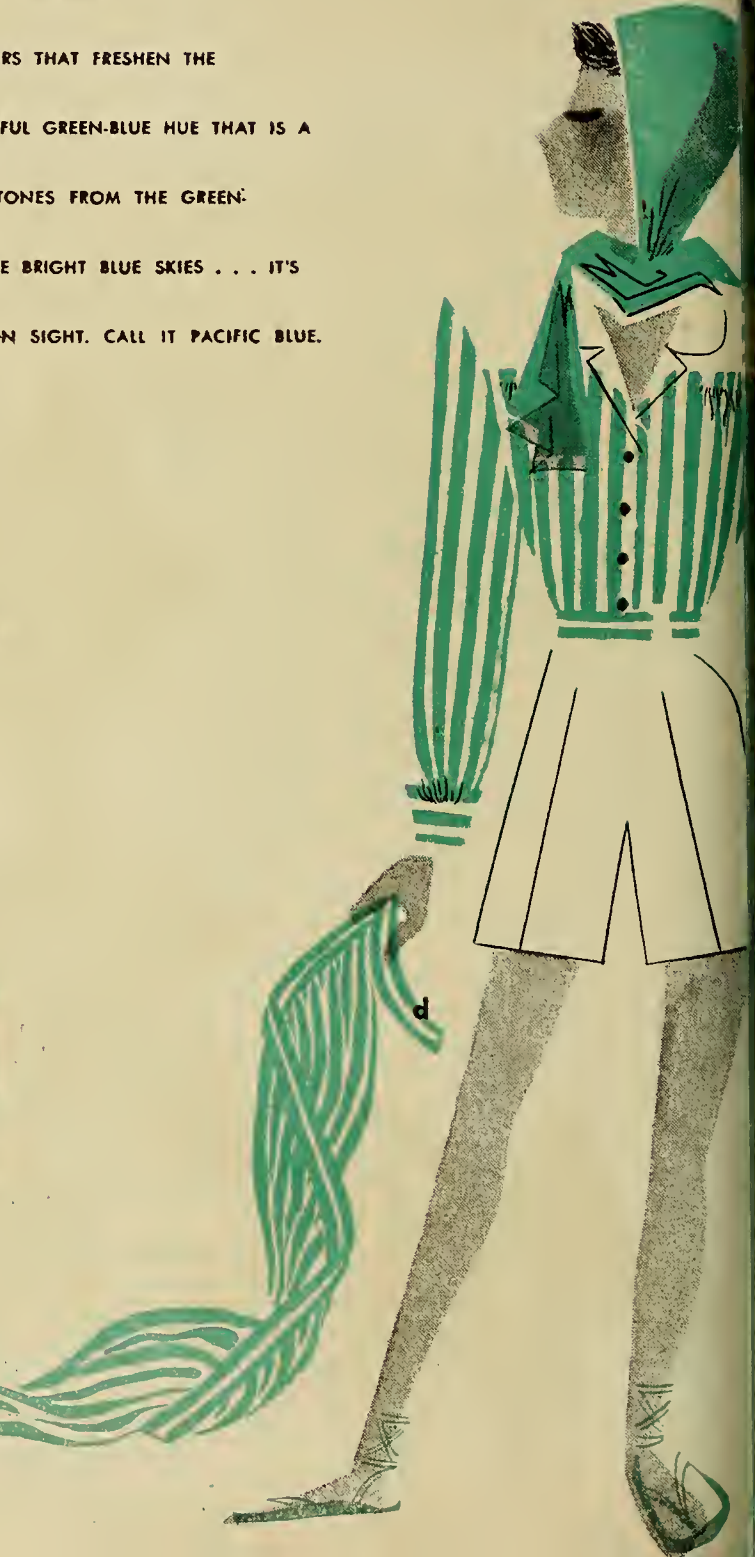

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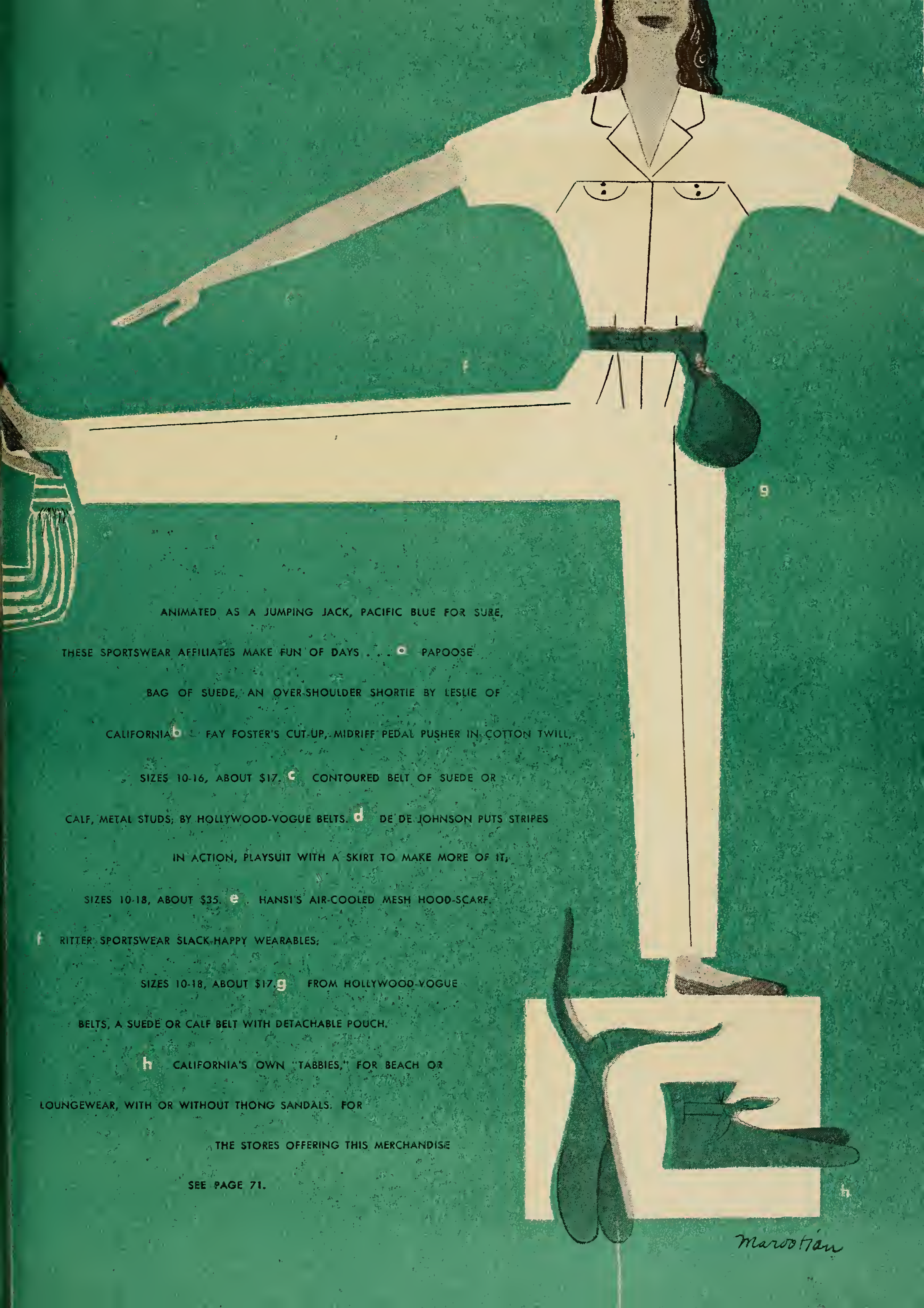
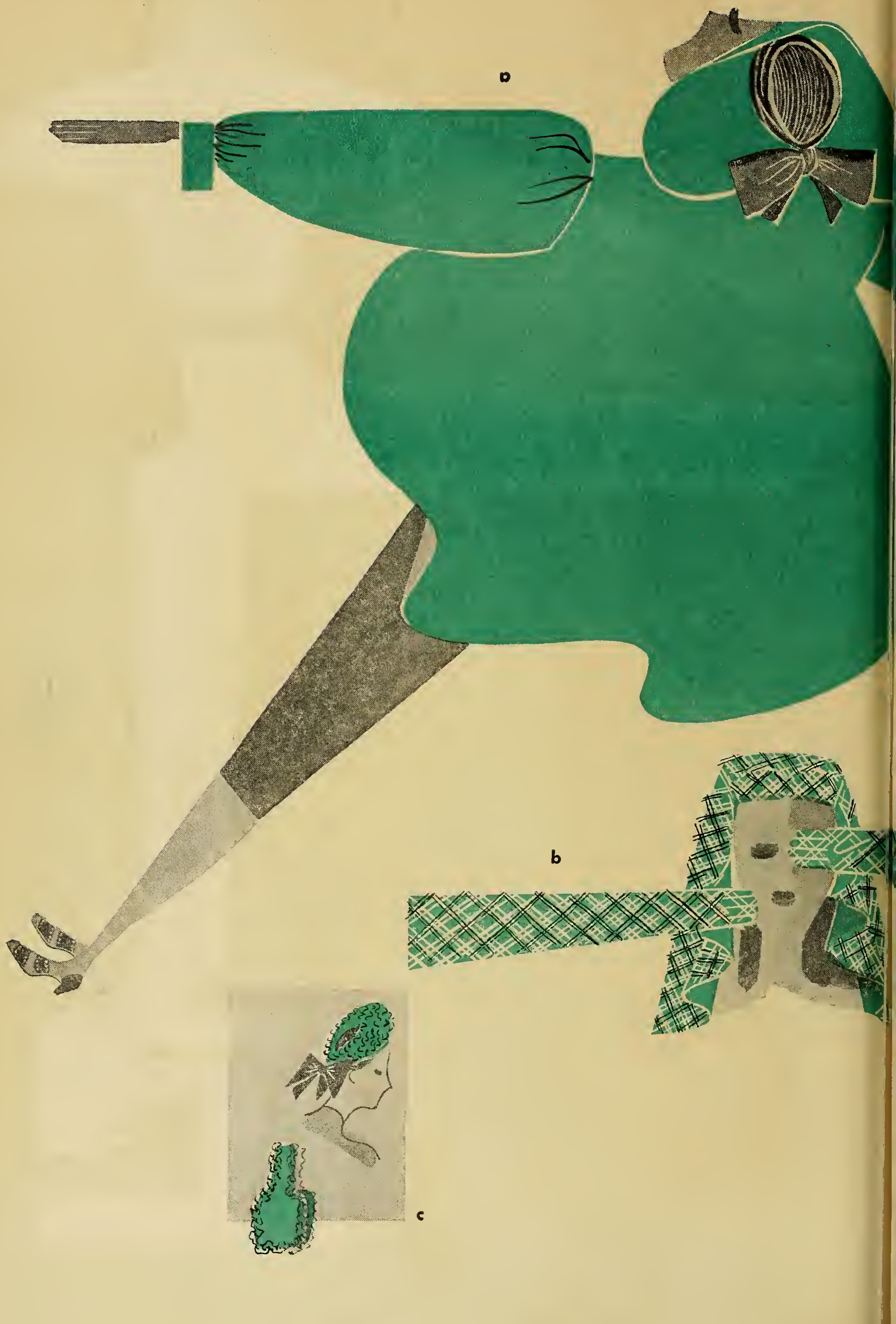


ANIMATED AS A JUMPING JACK, PACIFIC BLUE FOR SURE, THESE SPORTSWEAR AFFILIATES MAKE FUN OF DAYS . . . **a** PAPOOSE BAG OF SUEDE, AN OVER-SHOULDER SHORTIE BY LESLIE OF CALIFORNIA **b** FAY FOSTER'S CUT-UP, MIDRIFF PEDAL PUSHER IN COTTON TWILL, SIZES 10-16, ABOUT $17. **c** CONTOURED BELT OF SUEDE OR CALF, METAL STUDS; BY HOLLYWOOD-VOGUE BELTS. **d** DE DE JOHNSON PUTS STRIPES IN ACTION, PLAYSUIT WITH A SKIRT TO MAKE MORE OF IT, SIZES 10-18, ABOUT $35. **e** HANSI'S AIR-COOLED MESH HOOD-SCARF. **f** RITTER SPORTSWEAR SLACK-HAPPY WEARABLES; SIZES 10-18, ABOUT $17. **g** FROM HOLLYWOOD-VOGUE BELTS, A SUEDE OR CALF BELT WITH DETACHABLE POUCH. **h** CALIFORNIA'S OWN "TABBIES," FOR BEACH OR LOUNGEWEAR, WITH OR WITHOUT THONG SANDALS. FOR THE STORES OFFERING THIS MERCHANDISE SEE PAGE 71.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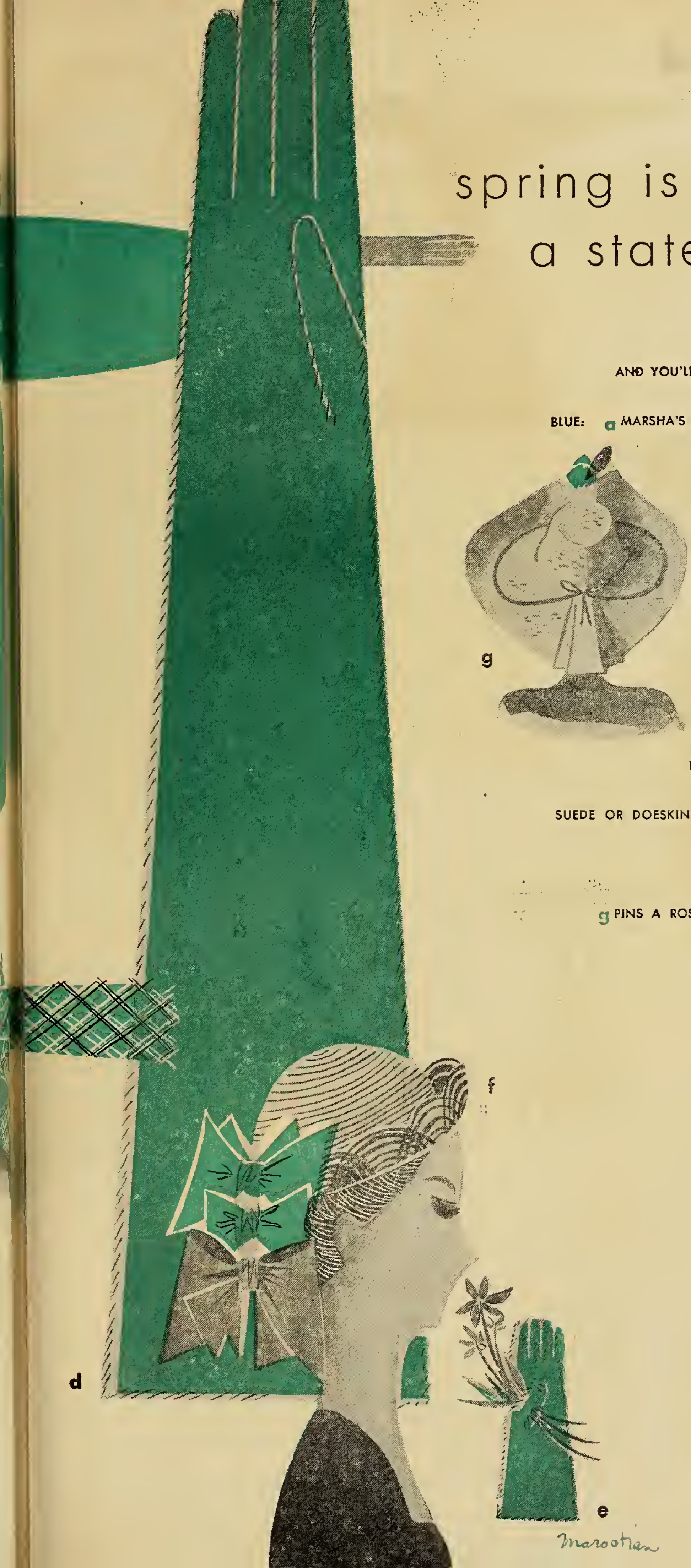
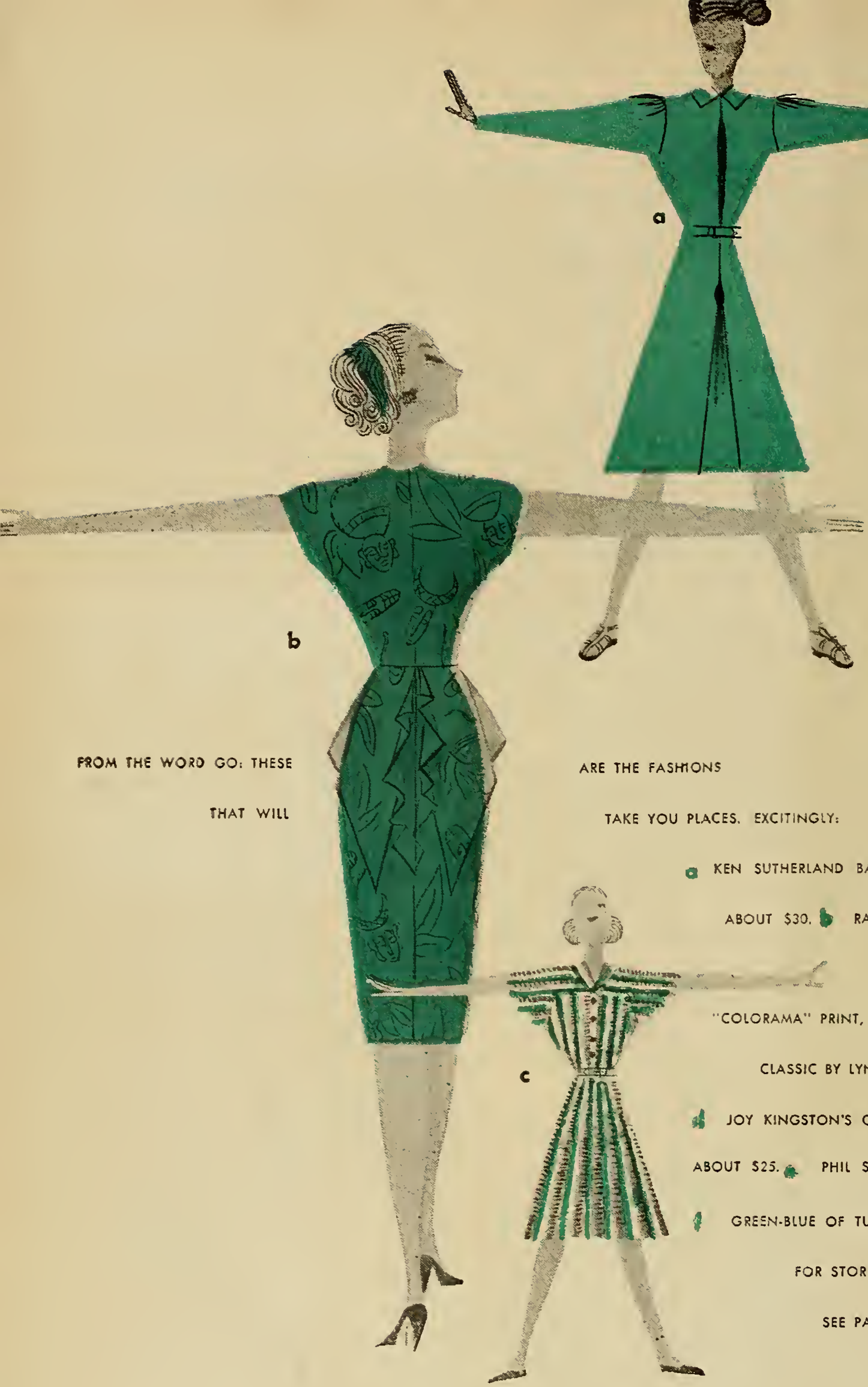
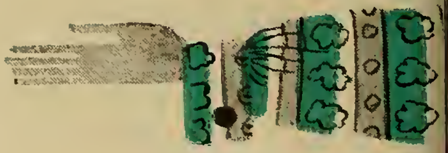


spring is a state of mind

AND YOU'LL BE JOYOUS WITH THE SEASON IN PACIFIC BLUE: a MARSHA'S FULL, FULL COAT . . . A CUTAWAY FLYAWAY SHORTIE OF SUMMER-WEIGHT ALL-WOOL, ABOUT $100; OFF-THE-BROW CROWNLESS HAT. b SUMMER FRIVOLITIES, PLAID GLOVES AND CIRCLET HOOD BY IRMA. c MARSHA'S FLOWER-LADEN BRIM, MATCHING BAG. d IRMA'S EIGHT-BUTTON GAUNTLET AND e SHORTIE, SUEDE OR DOESKIN. f RUBY ROSS PUTS PUFFS OF SATIN ON TUSCAN STRAW AND g PINS A ROSE ON A HUGE SHANTUNG STRAW.

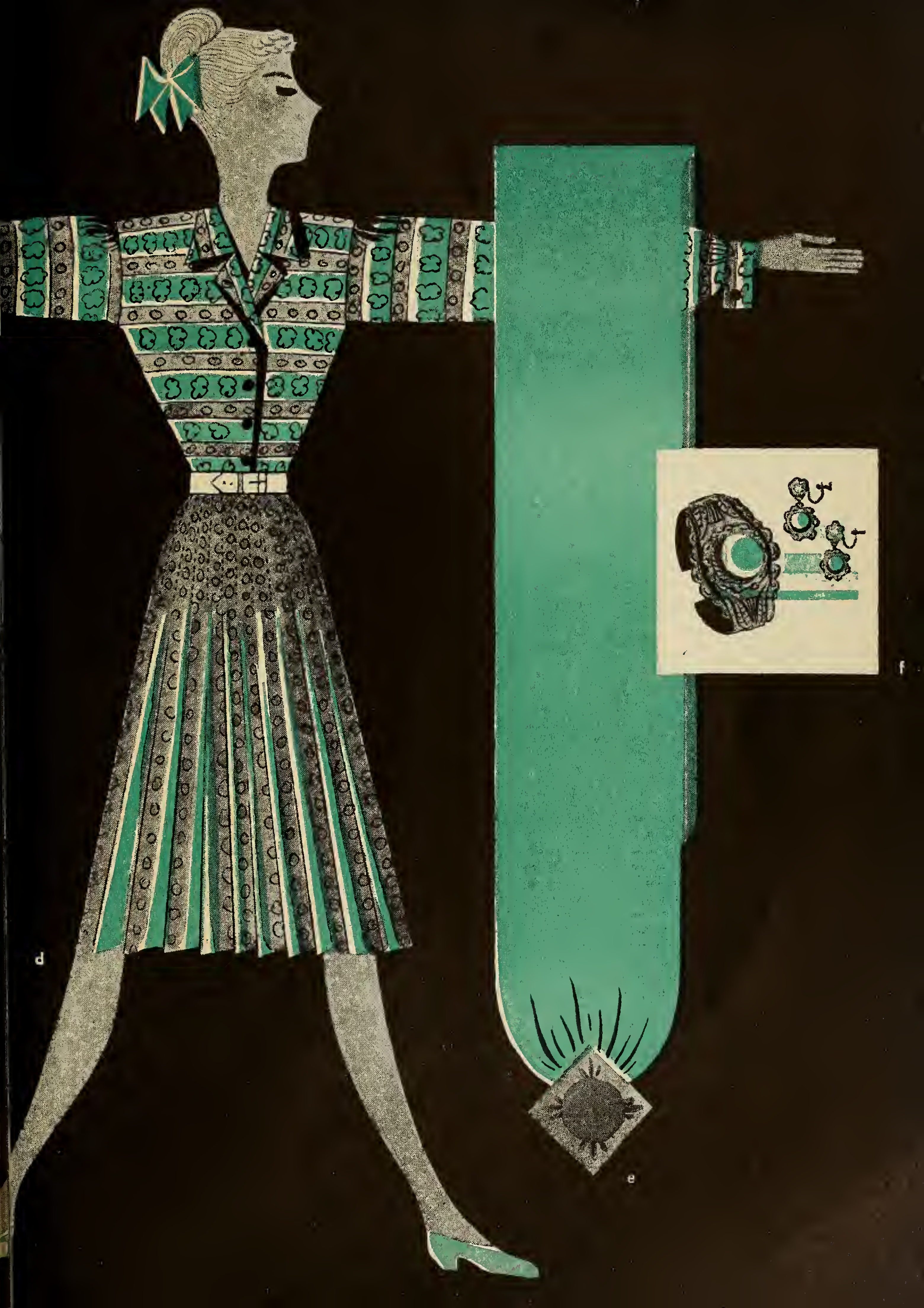




FROM THE WORD GO: THESE ARE THE FASHIONS THAT WILL TAKE YOU PLACES. EXCITINGLY:

a KEN SUTHERLAND BACK-BUTTON DRESS, SIZES 10-18, ABOUT $30. b RAAB AND HARMELL ACHIEVES BACK INTEREST WITH CALIFORNIA FABRIC CO. "COLORAMA" PRINT, ABOUT $23. c STRIPED, SWING-EASY CLASSIC BY LYNN LESTER, SIZES 10-18, ABOUT $30. d JOY KINGSTON'S CHARBELLE CREPE, SIZES 10-16, ABOUT $25. e PHIL SOCKETT SUEDE BELT WITH LUCITE BUCKLE f GREEN-BLUE OF TURQUOISE JEWELRY, BY SANFORD. FOR STORES WHERE MERCHANDISE IS AVAILABLE SEE PAGE 71.

pacific blue


d
f
e

california

a cook's favorite nosegay is an herb bouquet...

California herbs, like California clothes, have come into their own. And the war did it. Until that time few dilletantes had grown culinary herbs for their own use . . . commercial herb farms were almost nonexistent. But when the shooting started and the imports of herbs and spices stopped, the wail set up by U. S. gastronomes was heard and heeded in California. We grew them!

We use them, too. Not that there's anything new in herb cookery . . . Apicius, the André Simon of ancient Rome, gives a recipe for "IUS ALBUM IN ASSUM LEPOREM" (White sauce for hare) that goes: ". . . in a sauce pan boil broth, wine, oil, a little vinegar and chopped onions. While boiling add a paste of spices, stirring with a faggot of Origany . . . and when the work is done, bind it with a roux." If you'd like to do as the Romans do, that "faggot of Origany" was nothing but a twig of marjoram, and the "paste of spices" was pepper, lovage, cumin and celery seed, all available at your corner grocery store (Well, maybe not lovage!) Some centuries later along came Hannah Glasse, that English writer of recipes who is best known for a phrase she never wrote, "first catch your hare . . ." She did write recipes for hare, however, and one she titles "To Scare a Hare" goes this way: "Lard your hare and put a pudding in the belly; put it in a pot . . . then put to it two quarts of strong drawn gravy, one of red wine. a whole lemon cut, a faggot of sweet herbs (there we go again!) . . . Set it before the first and baste it till it is a fine light brown. Send it to the table hot." And I imagine that by this time the hare was a little apprehensive.

Good cooks still use faggots of herbs, though they call them "herb bouquets" or "bouquets garnis." Three herbs make an herb bouquet, with as many more as your taste buds dictate. A sprig of parsley, a sprig of thyme, a bit of bay leaf . . . those are classic. Add some savory, if you wish, or some chives, or celery leaves, or marjoram. Bunch the herbs together, tucking the bay leaf in the middle, and tie it all securely with white thread. If it's dried herbs you're using, tie them in little cheesecloth bags, and dunk them as you would a tea bag. Herb bouquets are a must for soups and gravies and many sauces, and they do kind things for roasts and stews and casserole dishes. Best add them the last half hour of cooking, though, lest they impart a bitterness to your masterpiece.

"Season to taste" makes better sense than domestic science text books will admit, particularly when it comes to the use of herbs. Some are fresh, some dried . . . their strength is vastly different. Some are old, some are new . . . there, again, is flavor variation. Some are Californian, some are not . . . and what a difference there! California herbs are extra potent, so when you use herb recipes, even these, taste and let your palate be your guide.

cooks

RAGOUT OF RABBIT

Mince six slices of bacon and cook them just enough to make them transparent. Put them in an earthenware casserole with two thinly sliced onions, a quarter of a cup of oil, a sliced carrot, a sliced stalk of celery, and an herb bouquet (make this one with marjoram and rosemary, as well as the inevitable parsley and bay). Have your rabbit disjointed, put it in a paper bag with a half cup of flour, a half teaspoonful of salt, and a few twists of that pepper mill. Close the bag and shake energetically. Then put the well-floured rabbit in the casserole, add a cup of red wine, cover tightly, and cook until the meat is tender in a moderate oven (350°). Pour off the sauce, add to it a tablespoon of currant jelly, a speck of cayenne, a squeeze of lemon juice, and more salt if necessary. Fold in a half cup of sour cream, reheat, then pour the sauce back over the rabbit, and sprinkle it gaily with minced parsley. And did you notice that this recipe bears a startling resemblance to that one of Apicius?

CALIFORNIA HERB OLIVES

Buy a quart of green olives in bulk, you'll save your pennies that way. Cut each olive to the quick, then put them in a jar with a cup of oil (olive oil, please!), 3 cloves of garlic, peeled and gently crushed, a whole chili pepper, a sprig of rosemary (or ½ teaspoonful if you use the dried leaves), and the same amount of thyme. Let the olives stay in their unctuous bath for a week, then remove the garlic and keep them tightly covered until the time comes when you can bear sharing them. Or eat them all yourself and buy some for your friends at a fancy grocery store. They'll cost you more and won't be as good, but it will ease your conscience. Another thing: don't let any of that spiced oil get away. It's perfect for French dressing. Mix one part of vinegar with three parts of the oil, and add salt and a grinding or two of black pepper. Better share this one, too.

GREEN GODDESS DRESSING

To one cup of mayonnaise add a half cup of sour cream, a quarter cup of tarragon vinegar, a tablespoon of chopped chives, and a quarter cup of minced parsley. Now add a teaspoonful of fresh tarragon, or a half teaspoonful of the dried kind that has been rehydrated by putting it in a strainer and pouring hot water over it. Mix this well and put it in the refrigerator for a few hours so that the ingredients will exchange flavors. Serve it with greens, preferably romaine. This dressing was named after William Archer's play, "The Green Goddess," and was created in honor of George Arliss, by the chef of the famous Palace Hotel in San Francisco. The occasion was the opening night of the play in which Arliss starred. Since then the recipe has had many liberties taken with it, and it's quite possible that its creator might not recognize this version. But then it's a wise chef who knows his own child.

HERB SAUCE FOR VEGETABLES

Melt a quarter cup of butter and add to it two tablespoons of olive oil, the juice and grated rind of half a lemon, a tablespoon of minced chives and a tablespoonful each of minced thyme and parsley. Mix this well, heat, and dress your vegetables with it . . . lavishly. I like it best on tiny new potatoes, and it improves carrots . . . makes them actually exciting. Asparagus and string beans love it, too.

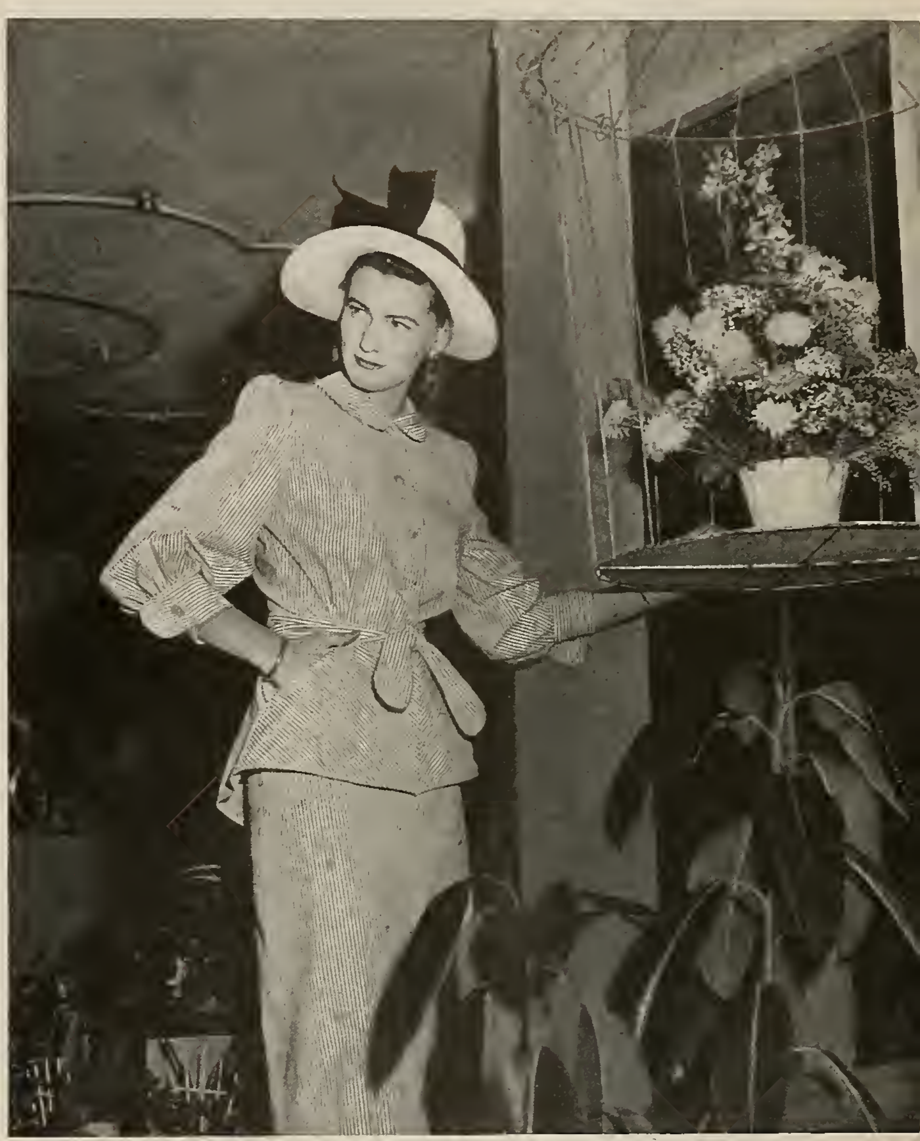
CREAM OF HERB SOUP

Save the outside leaves of any salad greens—lettuce, romaine, chicory, cress, spinach, endive or whatever. Wash them carefully, then shred them carefully (this is one time it's not a culinary crime to use a knife on greens!). Put two cups of the shredded greens in a covered pot along with the water that is still clinging to their leaves, and three tablespoons of butter. When they look very sad and wilted, add three cups of consommé (use bouillon cubes if you wish), a teaspoonful of sweet basil, ditto of savory, two teaspoons of parsley, all minced (if dried herbs are used, cut the amount in half). Add a small chopped onion or a half teaspoonful of onion powder, and let the whole simmer quietly for 15 minutes. Beat two egg yolks but slightly, and add to them a half cup of whipping cream. Add a little of the hot soup to the cream-egg mixture very gradually, then, in turn, add that cream-egg-soup mixture to the remainder of the soup, whisking away at it during the addition. Strain the soup . . . or don't strain it if that's what you want . . . and serve it with crisp croutons.

There are multitudinous rules for the use of herbs, many of them of no account. But some are useful. Basil, for instance, is particularly well suited to tomatoes, and a suspicion of it added to tomato juice or soup or sauce will give you real gastronomical pleasure. Marjoram is good in almost anything, and if I could choose but one herb I think this would be it. Try it with roast pork or with sautéed mushrooms! Oregano . . . ah, there's an herb dear to the heart of the Californian. It's at its best with Mexican dishes, but try it, too, in spaghetti sauce, or in meat loaf. Rosemary and lamb mingle well, and few Frenchmen would think of cooking without a bit of this herb. Know these basic seasoning tricks and your meals will have a touch of genius.

What's your culinary I. Q.?

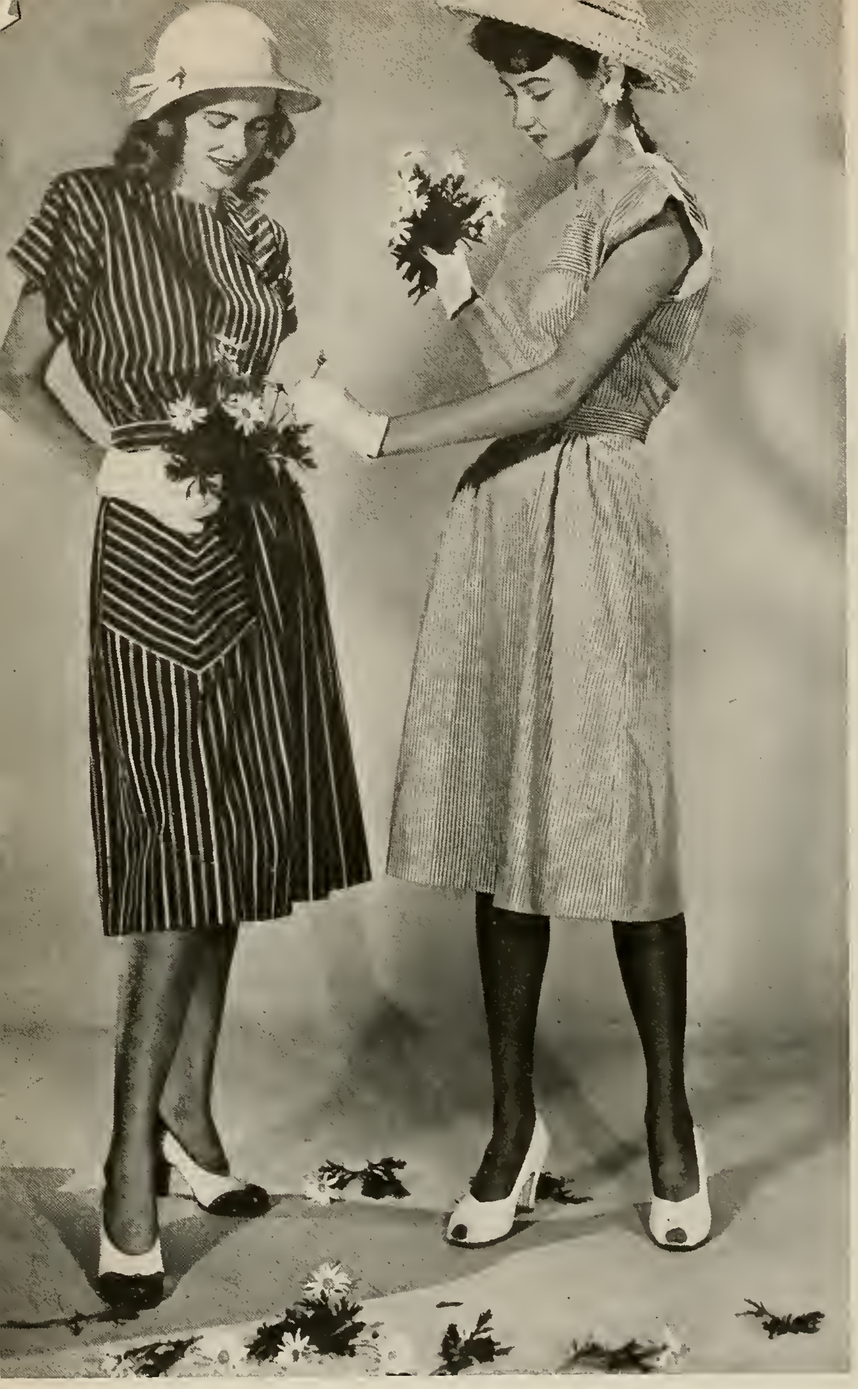
PHOTOGRAPHED BY LARRY VERNON



FLOWER FRESH AND TUBBABLE, THESE ARE HARDY PERENNIALS OF SUMMER WARDROBE . . . NEW COTTON SUITS, T-TAILORED, WITH BULKY-BIG SLEEVES, GENEROUS CUFFS, DRESSMAKER DETAILS GALORE. *LEFT,* LYNN LESTER TREATS DAN RIVER STRIPES LIKE WOOL; SIZES 10-18, ABOUT $30 AT HECHT CO., WASHINGTON; NANCY'S, HOLLYWOOD. LESLIE JAMES HAT.

summer perennials

ABOVE, LOUELLA BALLERINO'S FISH-TAIL JACKET GIVES SEERSUCKER A NEW IMPORTANCE; SIZES 10-16, ABOUT $25 AT L. S. AYRES, INDIANAPOLIS; B. ALTMAN, NEW YORK. WEYMAN HAT. SHOES BY SBICCA.



STRAIGHT LINES, SHORTEST WAY BETWEEN NOW AND SUMMER'S DAY . . . STRIPES FLOURISH IN THE SUN. *LEFT ABOVE,* AGNES BARRETT'S TWO-PIECE SIMPLICITY WITH GIANT POCKETS, SIZES 10-15, ABOUT $20 AT COULTER'S, LOS ANGELES; VOLK'S, DALLAS. WEYMAN HAT. *RIGHT,* BACK-BUTTONED CHAMBRAY BY HOLLIS OF CALIFORNIA, SIZES 10-18, ABOUT $11 AT ADDIS CO., SYRACUSE. LESLIE JAMES HAT.

they like the sun

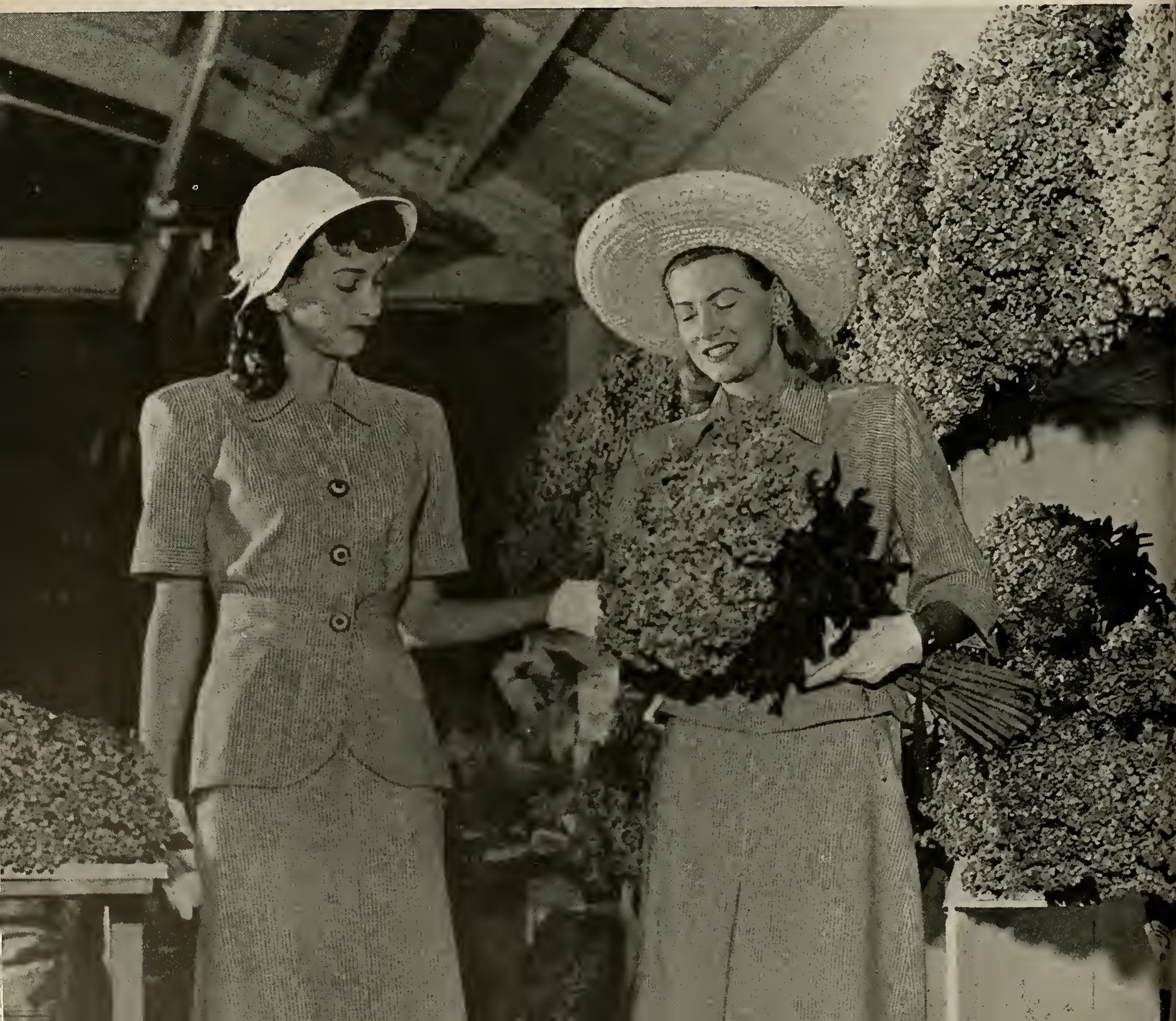
OPPOSITE PAGE, HE LOVES YOU IN JOSEPH ZUKIN'S TUNIC-LONG JACKET WITH LADY-LIKE DETAILS; IN DAN RIVER CHAMBRAY, SIZES 10-20, ABOUT $25 AT DESMOND'S, LOS ANGELES; BAMBERGER'S NEWARK; JOSKE'S, SAN ANTONIO. THIS IS THE LINE-UP FOR SPRING UNTO SUMMER . . . STRIPES AWAY!

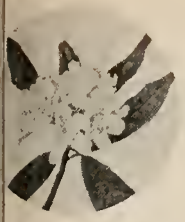
SUMMER SEERSUCKERS, *LEFT BELOW*, PETITE CASUALS CLASSIC, SIZES 10-16, ABOUT $20 AT DESMOND'S, LOS ANGELES; CARSON PIRIE SCOTT, CHICAGO. *RIGHT*, MEENA OF CALIFORNIA PEPLUM SUIT, SIZES 10-18, ABOUT $17 AT PHELPS-TERKEL, LOS ANGELES.

easy to ca

EASY TO LOVE AND SO EASY TO LAUNDER, COTTON SUITS ARE WORTH CULTIVATING. *OPPOSITE PAGE*, DE DE JOHNSON'S LONGER JACKET WITH HUGE HIP POCKETS AND INCREASED BACK INTEREST, IN IRISH LINEN, SIZES 10-18, ABOUT $55.

PHOTOGRAPHED BY LARRY VERNON





for

..remembered fragrance

..a californian pioneered and nurtured the gardenia ..established a million-dollar industry..for the beauty and glorification of today's smart woman

by dale h. fife

The dramatic rise of the gardenia as the "Leading Lady of the Corsage" is entirely logical. Her velvety moondream beauty has Old World lovesomeness. Her tropical-night scent is the warm breath of romance. As the saying goes in Hollywood: "She's star material."

Like many a movie queen, however, the gardenia had an unpretentious beginning. As a single-petaled native of the Orient it was her unforgettable fragrance that first encouraged floriculturists to develop her into the double-blossomed "Chinesque" beauty she is. Fifty years ago, with the exception of humid sections in the South, the gardenia was a rarity grown only in conservatories. Her tremendous popularity today, her millions of fans over the world, are a typical American success story.

It begins in 1851 when a young Scotchman, David McLellan, following a dream of gold, left Massachusetts with his bride to travel by sailing ship to California . . . there he hoped to "pick up a fortune on the fabulous streets of San Francisco." But San Francisco had outgrown the hurly-burly era of tents and packing boxes. It had become a prosperous and world-celebrated city with wood-paved streets and buildings of brick and stone. After a disappointing trek to the Mother Lode country, David gave up the dream and faced reality. He opened a fruit and vegetable stand in what is now the heart of San Francisco. Later he went to ranching down the Peninsula.

Of his twelve children, his son Edgar eventually reversed history. He, too, had a dream. His dream was not of a pot of gold at the end of a rainbow. It was of flowers. And it is entirely conceivable that because an eleven-year-old farm boy wanted to grow flowers instead of milking cows, today San Francisco bows only to London's Covent Gardens for world leadership in cut flower production. Edgar McLellan experimented with hybrid plants. He visited with the gardeners on the great Peninsula estates and they told him their secrets. He built a small glass house to protect his choice blooms and his success with growing things was phenomenal.

San Francisco was now in the plush era . . . it was the day of the great bonanza kings. The belles and swells of the day demanded the luxury of flowers. Edgar saw opportunity and seized it. He gave up the dairy business and turned all his attention to flowers, specializing in roses and heather. He became a world figure in floriculture, and a warm friend of John McLaren who built the world-famous Golden Gate Park on shifting sand dunes. In 1895, when he took his bride to New York on their honeymoon, roses were selling for $18 a dozen, orchids for $10 apiece, violets for $2 a bunch, the gardenia was unknown in the shops.

Edgar McLellan discovered the gardenia in an Eastern conservatory and was drawn to its cloud-wisp beauty, its sultry fragrance. He brought twenty-three cuttings with him to the Coast . . . a modest enough beginning . . . for today one gardenia house at the McLellan Colma ranch covers four acres and is the largest single planting of gardenias in the world. And it was only natural that in San Francisco, gateway to the tropics and the Orient, the gardenia should thrive. The cool coastal fogs tempered the warm California sunshine to give the bloom stamina. Edgar astounded the flower world. He grew gardenias in mass quantity twelve months of the year. Semi-tropical, the gardenia is a temperamental beauty rating a nursemaid clad in shorts and rubber boots who gives the plant its bath by syringing its shiny green leaves. While the gardenia likes to keep a cool head, she insists her feet be warm. She shrinks from the touch of warm, dry hands, but blooms happily if her toes are imbedded in peat. An average cutting requires a bottom heat of from 65° to 70° and the atmosphere must be humid until the plant takes root. Greenhouses are shaded at the planting season, but the shade is gradually diminished. Under these ideal conditions the plant flowers in nine months and grows so tall that platforms are built up between the rows for the convenience of the workers. But the life of a bush is usually only three to four years, after which the plant is discarded and a steam hose used for sterilization of the soil.

The gardenia is picked without leaves and carefully laid in moist flats; the shiny dark leaves are picked separately by the "strippers." All four grades of gardenia—small, medium, large and special—come from the same bush; the smaller ones grow at the bottom, the specials usually at the top. After being picked, they are sprayed generously with water and cooled in a refrigerator before being sent to the tailoring room.

To a visitor, the tailoring room, with its thousands of waxy blooms perfuming the air, is a corner of heaven. The fact that a tailorette soon loses her sense of smell, insofar as the gardenia is concerned, seems regrettable indeed. The tailoring idea was born when Mrs. Wake McLellan sewed green leaves to the white blossoms. This eliminated the old-style metal staples, the fussiness of fern, tinfoil and ribbon . . . it altered the gardenia's personality and popularized it. By intensifying the flower's classic simplicity, tailoring has enhanced its sophistication. On specially patented machines, the stiff, shiny leaves are sewn to a green cardboard collar, two operators at each machine turning out about nine thousand collars per hour.

A tailorette requires tbout three months to become expert in the art. With quick, moist fingers, she removes the calyx from the gardenia, completes the opening of the bud, slips the necklace of green leaves about the flower's throat and inserts a rust-resisting wire stem, which she then deftly wraps with green paper. Meanwhile her eye has measured the flower for grade. The entire operation has taken but half a minute. The flower now seems much larger. Its lambent beauty has been given a stage setting, and the perfection of its line has been dramatically highlighted.

So there will be no touching of petals or leaves, each bloom is secured in her own private compartment, a cotton muffler is cuddled about her throat and she is snugly strapped. The blooms then are given a strong spray of cold water and immediately the open-topped box is encased in cellophane and heat-sealed. Six dewey-eyed brides peeping through a picture window are about to set forth on their journey.

If they travel deluxe, via air express or chartered plane, it is possible that a gardenia picked in California early this morning will be at the Stork Club tonight for late supper. If they go via refrigerator car, it may be seven to nine days before some lucky bride walks in the aura of their romantic fragrance in Chicago, Boston or Philadelphia. But in either case, the gardenia will arrive fresh, bright, and with every petal in place.

Two hundred and fifty thousand of them are shipped each month by the McLellans, but the atmosphere of the ranch is not one of impersonal, hurried business. Flowers are a friendly commodity. Rod McLellan, who tackles the scientific problems at the nursery while his brother, Wake, handles the business end from his office in San Francisco, tells you:

"We have no employees. There are two hundred of us working together."

This might easily explain why many a valuable idea regarding the cultivating, packing and handling of gardenias has come from workers on the ranch through the "Suggestion Box." One of the "McLellogang," as the workers call themselves, might be paid a bonus for selecting a perfect-growing ivy, or for the idea of an automatic counter on the collar machines. Every workable idea is given consideration and tried out.

Blooms are picked with careful hands.

Wake McLellan dislikes the tag "Gardenia King of the World," but it sticks, no doubt due to the pioneer spirit of the McLellan clan. Forty gardenia growers in the San Francisco Bay area last year cut millions of gardenias . . . half came from the one hundred thousand plants on the McLellan ranches at Colma and Mt. Eden.

They're tailored, graded and packed.

One of San Francisco's colorful street-corner flower vendors says he sells ten gardenias to one corsage of any other type. A Grant Avenue florist believes his tremendous sale is due to the fact that the gardenia is informal enough to be worn any time of day; it is available the year round and it is priced within reason. To be on the safe side, a man often chooses a gardenia corsage because the white blooms will complement whatever color the "object of his affections" might choose to wear.

But whatever the reasons for the gardenia's immense popularity, it has been a tremendous factor in bringing the flower industry into the big business class in California. One wonders what Edgar McLellan would say if he could see the big airliners take off from San Francisco airport with their cargoes of flying flowers . . . all because he followed a dream of fragrant beauty.

Fresh, bright-eyed and ready to wear.

PHOTOGRAPHED BY LARRY VERNON

Mr. and Mrs. John Henry

re-decorate a house and

set a pattern for California living

in a more colorful way

take color for

change

Yes, the John Henry house has had a change of face . . . a change so complete we might better describe it as re-creation . . . for it goes deeper than the new coat of paint on the outside . . . it permeates the interior with vibrant, heart-warming colors and a decorative motif that sets the stage for an enviable program of California living.

It isn't often that we can cite an example of renovation on such a magnificent scale, or one that is so full of decorative ideas we could utilize in bringing any modest home closer to our dream of perfection.

Like many others in this decade, the Henrys could not find just the house they wanted . . . but they found an ideal wooded hillside site looking down on the University of California at Los Angeles, and they found a house of vast proportions which tempted them to "do things" about it. First off, they minimized the unwanted Mediterranean type of architecture by spreading a heavenly shade of azure blue right up to and including the tile roof . . . and immediately the house achieved a mystical Shangri-La beauty which gave it personality, suggested its colorful theme.

"Then we set a color pattern for the interior," the lady of the house explained, and proceeded to show how she brought the colors of the garden inside. We had more than a suspicion that the clear yellow, the soft green, the bright red and chartreuse were chosen deliberately to provide the most complimentary background for a clever hostess . . . really the first lesson in successful decoration.

The inviting hall with its winding stairway is done in an exciting, but neutral tone of Williamsburg green, perfect basic shade for the cheery colors in rooms to which it leads. Straight ahead is a tremendous high-ceilinged living room with palest yellow walls and a white shag carpet . . . the background for the out-size custom-made furniture Martin Grass designed in proportion to the room. Strong tones of the red-green-chartreuse color scheme are used effectively, with flowered drapes to contrast with solid upholstery colors. Contrast is evident, too, in the use of massive Victorian heirlooms in this modern setting, while the ingenious Mrs. Henry has added personal decorative touches in amusing mantel figures which she unearthed in wayside shops . . . and for which she found duplicates for effective lamps. Framed plates are hung over a breakfront cabinet, carrying the household "motif," her favorite yellow rose. The room is colorful as all outdoors. Indeed, a fifteen-foot window (see photograph, left . . . so high it is almost square) frames a beautiful garden view, and has its own full-length copper plant container in which are exotic and seasonal blooms. Here, Mrs. Henry sets poinsettias for Christmas, lilies for Easter and other appropriate and conversational flowers.

a bright idea:

● SEAT REPLACES UNUSED BEDROOM BALCONY ● SECOND BEDROOM ALL RUFFLES AND ROSES ● DINING ROOM CHANGES TO STRIPES

Opening from this room is a den with deep-piled rug of chartreuse, the red and green motif carried to new heights over the high, high windows . . . a clever deception, incidentally, for the valance-length curtains conceal an unattractive arched window frame and also leave two-thirds of the window open to the view beyond. Mellow old pine furniture and a magnificent brick fireplace with newly raised hearth are Henry innovations. A similarly sized room adjoining is library and bar all in one . . . books lining one wall next a deep-seated bay window, a decorative bar set up in the opposite corner. Here the important decorator feature is the wallpaper . . . on the ceiling!

Again taking its cue from the basic green hallway, the dining room makes real issue of the red-and-green color scheme with a gay floral pattern in primary shades, highlights slip-on backs and seat covers for antique chairs in red and white stripe decorator satin. A modern touch, and practical. The same lighthearted feeling in color permeates the sunny breakfast room and the old-fashioned kitchen, made more interesting by a cleverly constructed "apron" over the stove, by a folksy arrangement of a big pine table which usually is the magnet for midnight snack-seekers.

Upstairs Mrs. Henry used pale yellow and gray in a master bedroom of dramatic proportions, with focal interest divided between the outsize bed . . . set into a frame of cornice and casement curtains simulating a window (decorator note!) . . . and the recessed window which was expanded to utilize an impractical balcony. Another Martin Grass custom davenport, in gray corduroy, uses the space advantageously. Here, too, ceiling wallpaper is exciting, contrasting with the chaste gray tones of rug and quilted taffeta bed coverlet. Rare antiques are more noticeable against the modern look of this room.

Going wholly feminine, the second bedroom has a canopied bed . . . all ruffles and roses . . . yellow, again . . . while the third has been turned into an upstairs sitting room in softly muted shades. Analyzing the whole transformation, it is evident that this house has become the perfect background for the kind of life the Henrys like to lead . . . it is a wonderful hospitality house, colorful and inviting. Imagine it as background for holiday entertaining, the red and green so well adapted to Christmas, Valentine, patriotic motifs!

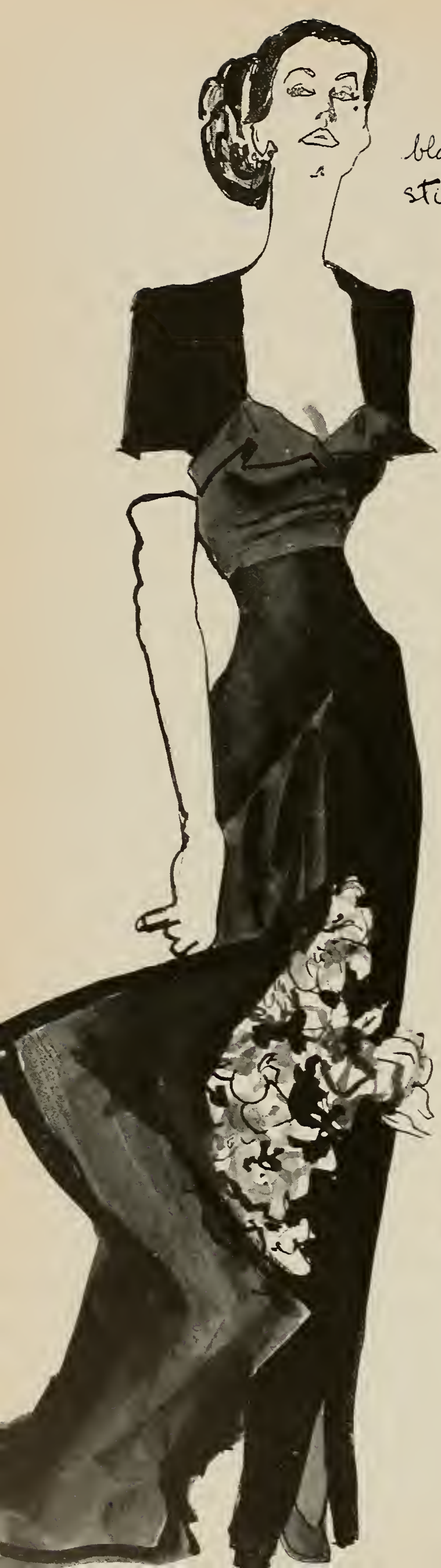
Significant, too, are the many devices by which Mrs. Henry has minimized an outmoded or unrelated feature. For instance, the two student lamps she had wired into a double hanging fixture for the hall, one light to service the upstairs and the lower to brighten the entrance way . . . the swing doors that conceal the toilet in the downstairs powder room . . . the indoor planting, not only in the living room window, but cleverly placed copper planters and brackets around a hall mirror, and philodendra that trail from a second floor container into the same entry area.

Throughout, the accent is on personality and the spirit is Californian. You can adapt some of these ideas to your own setting, but remember to keep the emphasis on you!

redecorate

EILING INTEREST IN THE BAR

CURTAINS CONCEAL OUTMODED WINDOW
WELCOME BY HALLWAY PLANTING



black-on-black: Taffeta, crepe
still the slim silhouette

You may be sure Adrian signed it *sincerely yours*, when he put his inimitable signature to a new spring-to-summer collection of clothes as American as the flag overhead.

At a time when so many designers are reaching out for more and more yardage, dropping skirts with enthusiastic abandon, scurrying hither and there to achieve merely "change" . . . Adrian remains himself, thoroughly American and sure of the inherent good taste of the women whose clothes he creates.

In his many years of designing wardrobes for motion picture stars and fashion-right women from all over the country, this authoritative couturier feels he has discovered certain inalienable truths about clothes, refuses to be diverted from proven fashion principles.

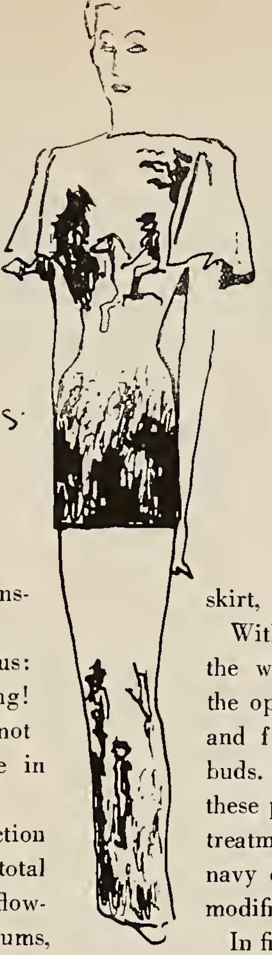
And so in 1947 Adrian reaffirms his faith in the more flattering squared shoulder, not projected this year but still sharply Adrian . . . reaffirms his preference for the slim silhouette in street and afternoon clothes, even many suave evening gowns . . . shows clothes at no arbitrary length, his only rule being a by-eye guide to create a "pretty" appearance.

Making a staunch stand for the right to be individual, free of dictatorial fashion mandates, this famous American designer is convinced that women should wear what interests them, what is comfortable and right for the things they do.

By helping American women maintain and emphasize their own identity, Adrian does this country great credit. He refuses to be influenced by the superficial, to translate foreign dogmas into our freedom fashions.

signed

"*The only reason for drastic change in clothes is . . . change in the way of living.* If suddenly we have rocket ships, we'll dress for them just as we have dressed for



hand-painted, conversational motif "Washington Reviews his Troops" ——

horse-and-buggy travel, the train, motoring, transcontinental air travel."

So says Adrian, and the conclusion is obvious: in this high-speed era we can expect anything! Unmotivated change implies insecurity, is not good theatre. But there is a real challenge in creating new fashions right for the times!

True to his own edict, the new Adrian collection is noteworthy for its dateless perfection, its total lack of restraint . . . there is *comfort* in easy, flowing lines . . . *grace* in soft drapes, faint peplums, tiers . . . *freedom* in versatility.

Sleeves are style notes of importance: lightweight wool suits have short capelet sleeves (concession to combination of warm weather, insistence on wool) . . . a full length cape sleeve is slashed from shoulder to wrist to reveal striped chiffon undersleeve . . . the broken-cuff treatment creates the clean cut and sharp silhouette Adrian loves, this time in a suave elbow flare . . . sleeves are *easy*, some brief ones falling free from the shoulder to a simulated cape effect, some kimono-like, long and neither cuffed nor fitted.

Again pleading for individuality, Adrian stresses no seasonal color, although burned coffee, navy blue, black are popular . . . a few prints for afternoon, and hand-painted crepes for evening. Here let it be said that Adrian refuses to admit certain colors are tabu for titian beauties, blondes, or brunettes.

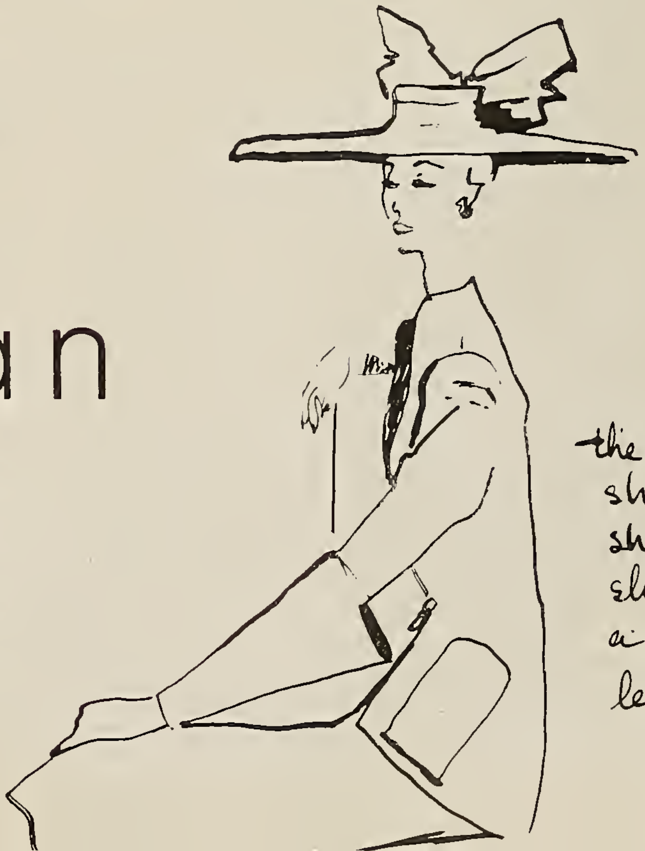
by adrian

Perhaps the most exciting highlights of this early showing are . . . summer suit in creamy beige, upon which star-shaped patches of brown-white-black checks are appliqued; quilted evening gown (both of early Colonial inspiration). Another masterpiece of old Americana is sketched above, right: "George Washington Reviews his Troops" . . . a delightful and conversational gray crepe evening gown with hand-painted motif in glowing color. Note long torso, extremely slim skirt, reaching almost to your toes.

With characteristic romanticism, Adrian introduces the whispering taffeta-with-crepe gown sketched on the opposite page, its stiff folds sweeping to one side and framing a decor of dusty pink cabbage roses, buds. Third from the collection to be presented on these pages is *the Adrian suit*, its original broken-cuff treatment a style note of importance. Of deepest navy doeskin, it is pencil-slim and dashing, with the modified-but-square shoulder.

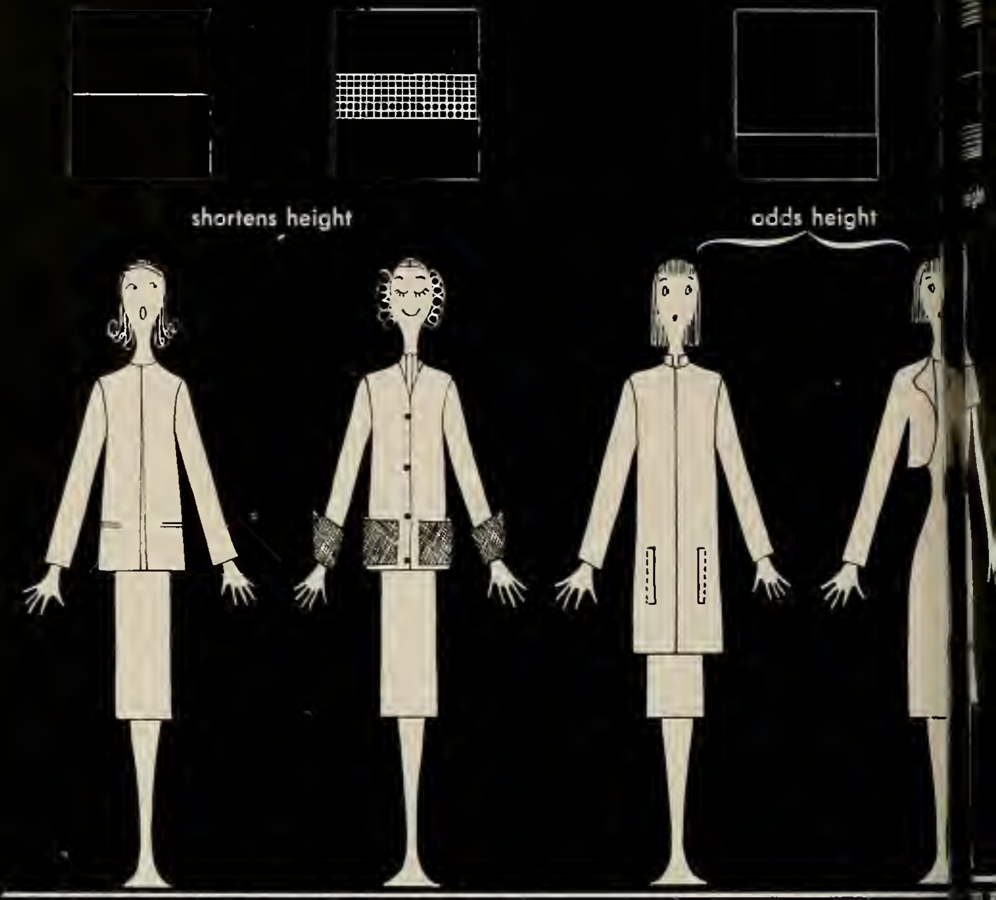
In final analysis, this new collection marks a decisive stand for the "American look" in designing: Adrian has underscored the classic, the casual, the individual. He has dared to stand on his own two feet in defense of American originality, rather than revert to a pattern or dogma of any other day, any other land.

Drawing his inspiration from people, travel, research, fabric, color, pure design or whatever . . . Adrian always has foremost in his mind, *the woman*. How will she look in a gown, how will she enjoy it, how will it help her to fulfill her proper role in life today?



the broken-cuff shoulders sharply Adrian slim skirt, a pretty length

LESSON #4



Equal-division tends to shorten. Dominating interest horizontal.

Shortens more forcibly because interest is riveted to the center.

Adds height because dominant space is vertical. Eyes go up and down instead of across.

horizontal

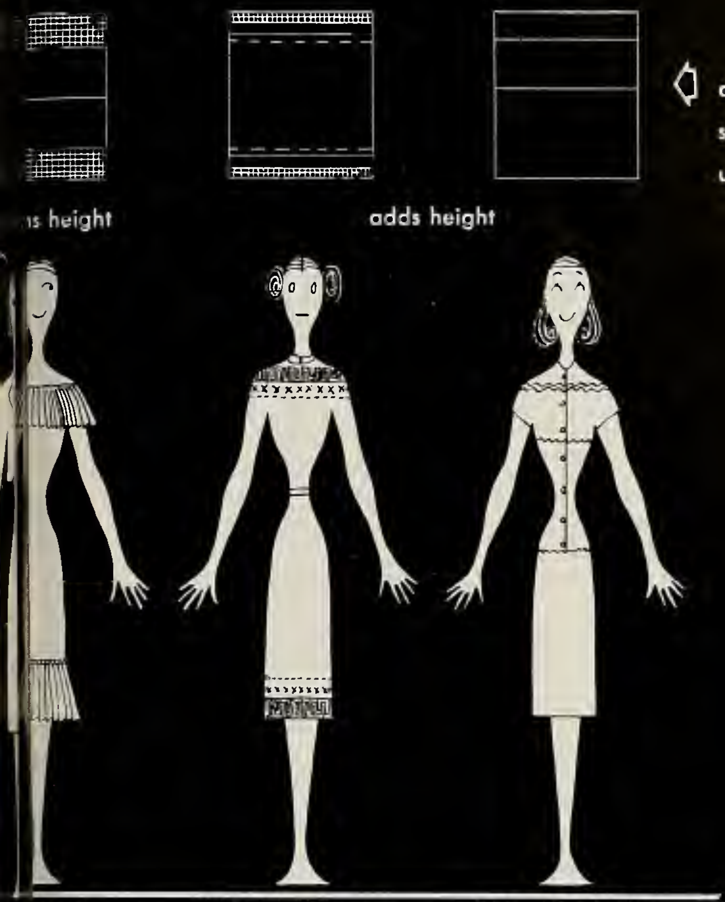
the fourth in a series of articles on dressing by design

by florence shuman

● Ordinarily, most of us think of horizontal lines as cutting the figure and, therefore, shortening it. Sometimes they do. But properly placed, they can lengthen and slim the figure, too!

In the accompanying diagrams I have taken six rectangles, all of the same size, and have divided them horizontally in different ways. Below each rectangle is a figure showing the same horizontal divisions applied to fashions. Despite any optical illusion, the figures are all the same height and the dresses are all the same length.

The first shows the jacket dividing the figure in half, just as the line in the diagram. This carries our eyes across the center and tends to shorten the figure. The second rectangle rivets attention on the middle. In this figure the concentration of attention has been created by the use of fur, again tending to shorten the figure. The third diagram creates an illusion of length, because the un-



orders ac- h. Tends to because it carries our oss but re- em to the

Adds height because gradual change in weight of the lines going across sets up a rhythm which leads us to the borders and beyond into space.

Adds height because increased spacing between horizontal lines sets up a rhythm that carries our eyes up and down.

despite optical illusion
same size rectangles
used in all examples

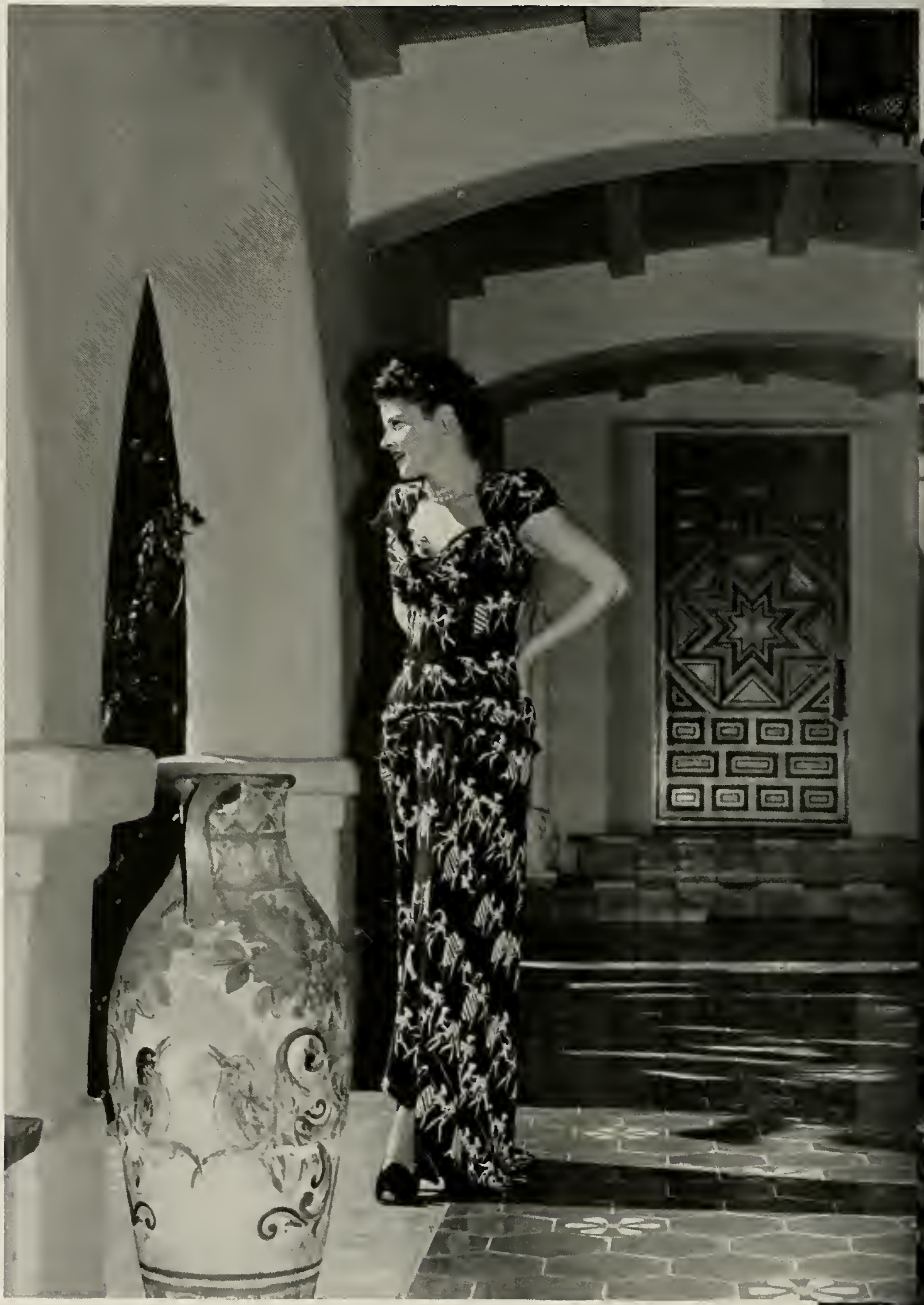
equal division carries the eyes down before carrying them across. Two outfits illustrate this principle, in reverse order, first up, then down. The heavy borders in the fourth rectangle accentuate the width. In the illustration this emphasis tends to bring the shoulders and hem closer together, thus cutting the figure's height. In the fifth rectangle, the gradual change in the weight of the lines at both ends sets up a rhythm which leads our eyes to the borders of the rectangle and beyond into space. This trick when applied to the figure, adds height. In spite of the fact that the lines in the sixth rectangle are horizontal, the increased spacing between them sets up a rhythm that tends to increase the feeling of height. The colored bands on the figure, spaced increasingly far apart, carry our eyes up and down in spite of the obvious horizontal interest.

The clothes in the examples may go out of fashion, but the principles for dividing space horizontally always will be the same. Thus, what you must consider always when deciding whether to wear a contrasting belt, or change the length of a peplum is: What will it do in relation to my figure? What will the change do in relation to the other lines in this outfit that already go across? Will it make me look taller or shorter, broader or slimmer? Contrasts of texture, such as shiny satin on dull-surfaced wool, or contrasts of color, will increase the weight of a horizontal interest still further.

If you are trying to add height, diagrams 3, 5 and 6 can be the cue to the most flattering divisions, either on your entire figure, your blouse if you are short-waisted, or your skirt if you are long-waisted. The other examples can be used to shorten or broaden a tall, lanky figure. It would be wise, also, to think about accessories in relation to your figure. You may discover that your hat or handbag is cancelling the effectiveness of your outfit by adding strong horizontals that send the eyes across in the wrong places.

Now, let's apply this knowledge. Take a dress from your own wardrobe that has been troubling you. Draw in the main lines, shading any contrast in texture or color so that the emphasis is the same in your sketch as on the dress. On tracings of the same dress, you might change the belt from a wide contrasting one, to a narrow matching one, shorten a jacket, set up a contrasting border, and so on.

Don't stop with one dress! Go right through your wardrobe with these principles in mind. This new awareness will make you surer of your decisions, and what's more, you will have fun.



mrs. eileen de la vega IS A MEMBER OF ONE OF CALIFORNIA'S OLDEST FAMILIES, IS ACTIVE IN THE LOS ANGELES SOCIAL SERVICE AUXILIARY, LIKES SWIMMING AND MUSIC. HERE SHE WEARS A HOWARD GREER GOWN IN HIS OWN "ISLAND WARRIORS" BLACK AND WHITE SILK PRINT.

mrs. bernard giannini *RIGHT,* IS THE FORMER COLLEEN SWORD . . . PHOTOGRAPHED IN THE SUN-SPLASHED PATIO OF HER HOME IN BEVERLY HILLS. AN ACTIVE YOUNG MATRON, SHE CONFESSES THAT MAGIC HOLDS AN IRRESISTIBLE FASCINATION FOR HER . . . TENNIS, TOO. HER GOWN BY BILLY GORDON HAS A WIDE, SWEEPING SKIRT, AND MATCHING FABRIC STOLE TO ACCENT HER BEAUTY.

PHOTOGRAPHED BY LARRY VERNON

california invites you

April is the month of flowers in California . . . from the massed elegance of lilies at Easter services to the blazing blue and gold fields of poppies and lupines and the desert's magic carpet of blossoming cacti. It's a wonderful month in which to visit the Coast, and you'll want to dress in keeping with the spring-in-the-air brilliance of the season.

Of course you never travel without a suit . . . but make it a lightweight wool. Gabardine or flannel in a spring gray, beige or navy will give you something to dress up or down. Perhaps you'll wear it Easter morning when you stroll with other paraders down Wilshire Boulevard, and if you haven't a perfectly dazzling, utterly feminine new hat for the occasion, plan on getting one in California.

On the other hand, if you're starting Easter at a Sunrise Service in any one of a dozen or more California hillside amphitheatres, you'll put on that suit over a sweater and a topcoat on top of that . . . or better yet, slacks for scrambling up steps in semi-darkness. Pre-dawn can be plenty cool. And while you're here, you'll certainly put in at least one day motoring to the fields of wild flowers near Bakersfield or on the desert. If it's the former, your ride and picnic call for what you'd expect . . . sweater and skirt or slacks. If you prefer inspecting the flaming spears of ocotillo, the shining open faces of desert primroses, the galaxy of gold and red and purple exotic blooms near Palm Springs, keep in mind that summer comes early to the desert and you'll want to be able to bare your arms, legs and possibly your back in a new sundress. A playsuit with detachable skirt is a good choice for this kind of outing . . . and a light wrap for your return to the city in the coolness after the sun goes down.

So far . . . this wardrobe . . . suit, topcoat, slacks, sweaters, blouses and at least one play ensemble . . . so good. It will see you through the other activities you'll find under the California sun: tennis, golf, sun-bathing and perhaps even swimming . . . in Southern California collegians spend Easter vacations by the beautiful sea. Add breeches, jeans or jodhpurs if you're planning to ride . . . nothing formal.

California's cities burst into a swirl of social activity in the post-Lenten season, so if you're visiting friends, be sure to come prepared for gaiety. Bring the accessories that make festive your suits and dresses . . . flowering hats, bright scarves, the feminine touch in jewelry.

For city sightseeing, to augment that indispensable suit, tuck in a lightweight wool or rayon gabardine. And spring being the season of prints, you'll want to bring a couple of these to cover a multitude of social occasions from fashion show-luncheons to informal dining and dancing. You probably can get by without evening clothes unless you have some specific and dressy occasion in mind . . . if you do, choose a print, or a clean, clear spring color. Leave home your velvets and satins and sequins.

For that matter, leave winter behind. Emphasize spring colors and spring gaiety in your wardrobe. Find April at its flowering best in California . . . and you . . . at your loveliest.

WEATHER DATA FOR APRIL

	Los Angeles	San Francisco
highest	81	82
lowest	43	40
average	60.2	55.7
average total rainfall	1.05	1.55

. . . AND YOUR SPRINGTIME

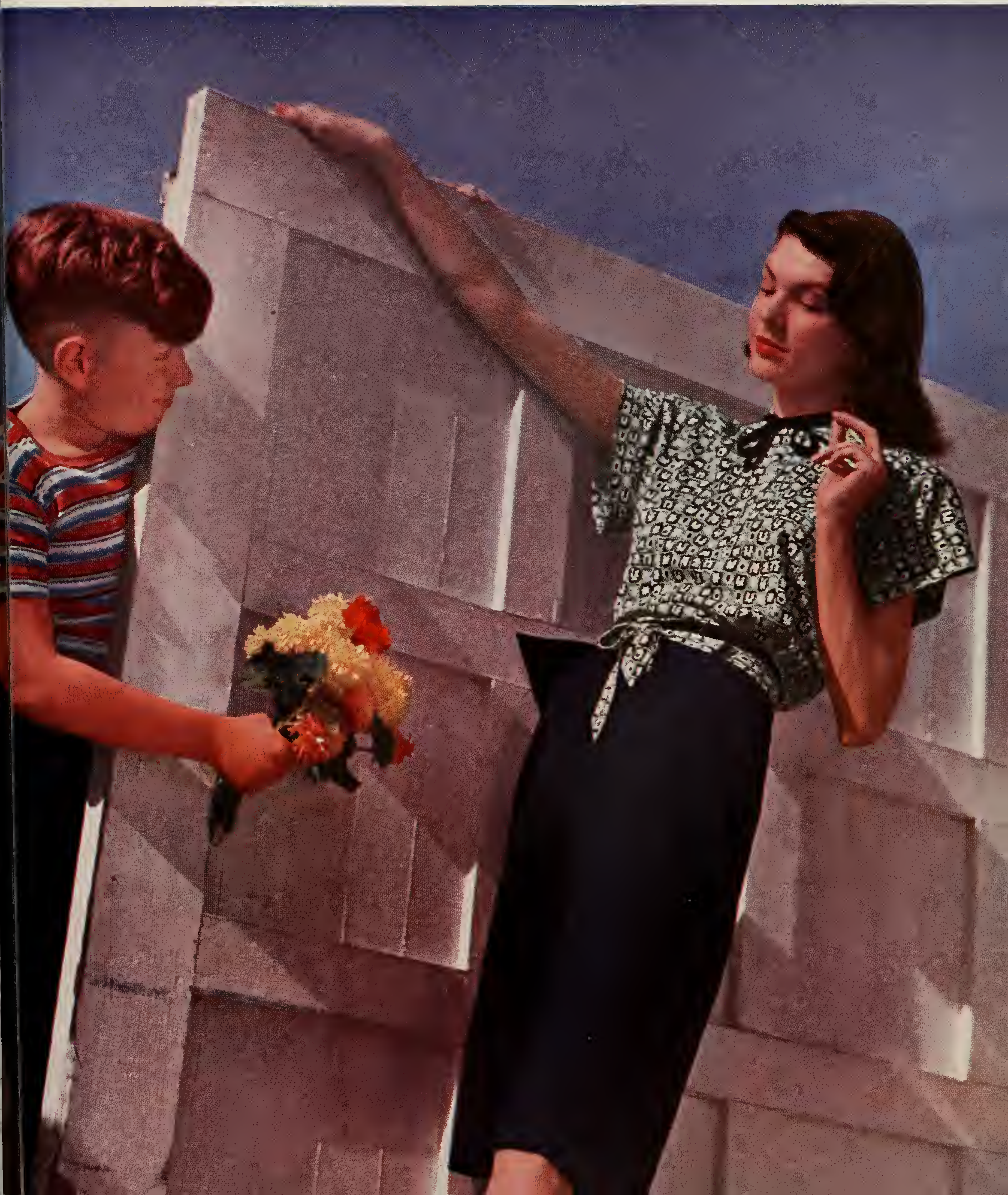
TRAVEL WARDROBE

BLOSSOMS WITH NEW IDEAS

GO FOR PEDAL PUSHERS

PEDAL PUSHERS, YOUNG DARLING OF THE SEASON, RATE COMPLIMENTS ON ALL HANDS . . . AS HERE, GABARDINE VERSION WITH LARGE FLANGE POCKETS, PRINT JERSEY TOP WITH EXTENDED CAP SLEEVES. AN AGNES BARRETT DESIGN IN BRILLIANT JERRY ROSSMAN FABRIC.

PHOTOGRAPHED BY CHRISTA STERN



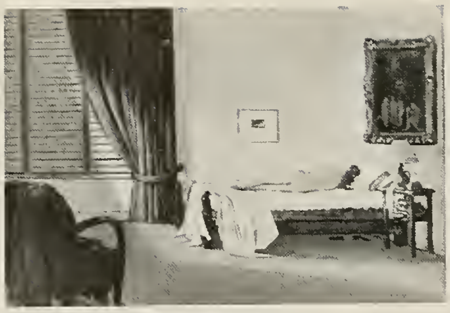
the young artist

● It was a fall evening in San Francisco . . . brisk and starlit . . . typical . . . when Paul Michelson wandered into Gump's Gallery where an author and artist were unpacking paintings for an exhibition. Fresno-born William Saroyan was the author, Fresno-born Manuel Tolegian the artist. As they talked of many things, Michelson listened and took note:

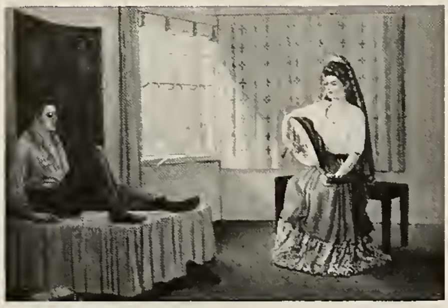
They'd had a couple of drinks at the party George Mardikian had thrown in honor of the opening of Tolegian's exhibition and a couple of more drinks at a place that Saroyan knew on Turk Street, and when they got to Gump's they felt all right, all right. They went upstairs and Tolegian led the way into the hidden gallery where they took the hot prospects to show them the pictures for private previews.

Saroyan sat down on the couch facing the easel and said, "How long has it been since your last show, Manuel?"

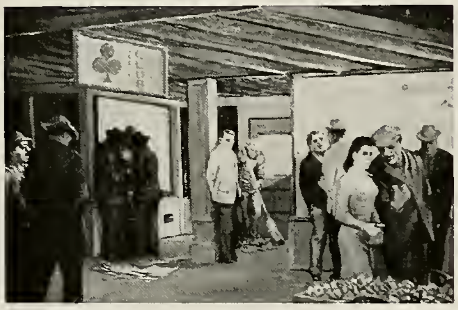
Tolegian took off his coat and started bringing the pictures out of the packing cases and setting them around the room with their faces to the wall.



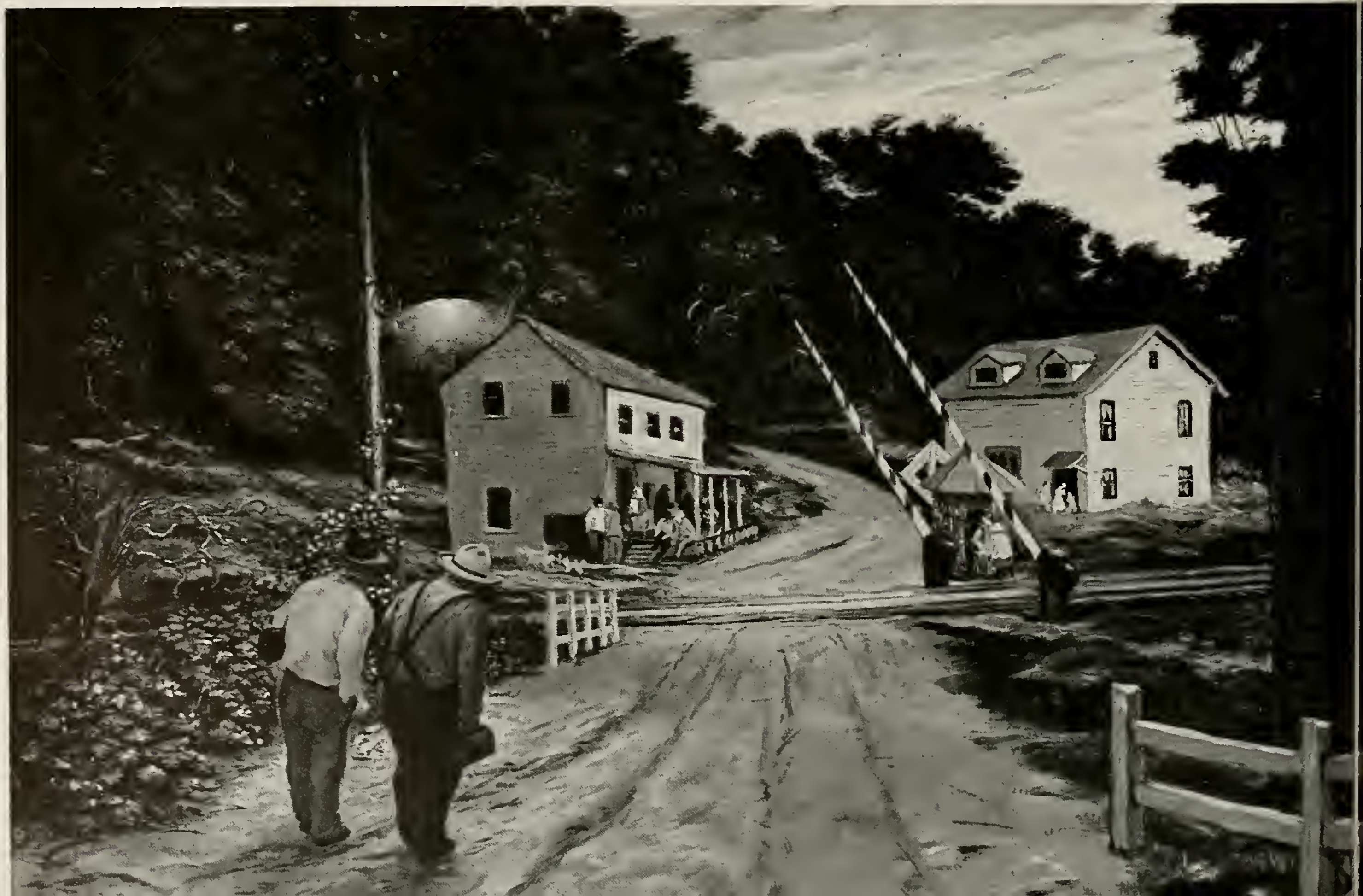
MANUEL TOLEGIAN'S "NUDE"



THE PROVOCATIVE "NOSTALGIA"



"STREET IN LODI," AND BELOW,
"GOIN' HOME," OWNED BY GEORGE MARDIKIAN



and saroyan

"It's been five years, Bill. I'm excited, man. Wait until you see this stuff."

He set one of the pictures up on an easel and Saroyan said immediately, "I know that place, Manuel. It's over near Chico. Right?"

"That's right, Bill. How do you like it?" He wiped a little dust off the picture with his handkerchief. "Do you get that green, man? That isn't green, it's yellow, but that little spot of red on the roof makes the yellow look green. Hell, the light is lousy here for tempera!"

"No, it isn't a bad light, Manuel. We can make allowances for the light. That's a fine picture. It looks like a water-color. What's tempera?"

Manuel Tolegian was walking around the room in his shirt sleeves and couldn't sit still while Saroyan looked at his work. "Tempera is when you mix transparent colors, like water color, with gum, making the colors opaque. The French call it gouache, Bill. I say gouache tempera most of the time so they won't think I've gone artistic."

"It's a very good picture, Manuel. Show us some more."

Manuel brought out a picture with a circular, red farm storage tank set against the green hills . . . or yellow hills that looked green next to the red storage tank. "See this one, Bill? My father used to build tanks like that over near Fresno. I like this picture, Bill. What do you think?"

"I like it very much, Manuel. How much is that picture?"

"Three hundred and fifty dollars for the temperas. I've got to get that, man. I did eight temperas over a year and a half. That means I'll get about a hundred and fifty a month for that time. Not counting expenses . . . they're awfully high now . . ." He put the tempera paintings away. "Now I'll show you the oils. Tempera's nice, but the oils are richer. Tempera's like playing the piano all in one octave, while with oil you've got all shadings from the deepest to the lightest. But there are some things you've got to do with tempera."

He brought out a painting of a bar interior. The bar had rough hand-hewn lumber supports holding up the ceiling and plain board tables with workmen sitting at the tables and leaning against the bar.

"It looks like you really enjoyed working on this one, Manuel," Saroyan said. "Maybe the others were work but this one looks like you enjoyed it."

"It's a bar on Main Street in L. A. I did enjoy working on it. I painted it in the early morning when the customers were nice and tired. It took a long time to finish, but I liked working on it because it was a quiet, tough place. Not fighting tough, but tough like a working man is tough."

"Sure, Manuel. You can see that."

Tolegian brought out several landscapes, finally a seascape. "I don't know about the sea," he said. "I'm not sure of it. After I did this one, I went back to look at the spot again to make sure." He looked at the picture moodily for a moment. "Nobody sees those gulls in there," he added, angrily.

"There are three of them," Saroyan said. "I saw the gulls right away."

"Man, you've really got good eyes. Most people think the damn clouds are dirty," Tolegian said, mollified. "Now, Bill, I'm going to show you a picture that I really love. It's the picture of the girl playing the lute that I told you about. I really love the lute and this girl plays it beautifully . . . and sings beautifully, too."

He brought out the picture . . . shown on these pages. It was an oil of a girl dressed in Armenian costume and playing the lute with a man sitting on the bed and listening to her. "That man, Bill, on the bed." Tolegian said. "Lots of people say isn't that your friend Saroyan sitting on the bed, listening? Others say isn't that you, Tolegian, sitting on the bed and listening? I don't say anything when they say that, Bill. Not a damn word. Let them figure out who it is if they want to. But that girl playing the lute, she's beautiful and the way she plays . . . and sings."

Saroyan looked at the picture quietly for a while, then said, "Mardikian will buy that one on sight." He looked at the picture a little longer. "How much is that one, Manuel?"

"Twelve hundred dollars, Bill."

"Is that a solid price, Manuel?"

"That's the most solid price there is, man."

"It sounded kind of unsolid. Just a little unsolid."

"You'd better grab that one, Bill. Before Mardikian sees it."

"Mardikian will take it right away, Manuel. I know he will."

"I love this picture, Bill. You'd better take it before Mardikian sees it."

Manuel sat down on a coffee table beside the couch. "You know, Bill, I've had a few drinks now, so I feel good. It's funny how I can look at these pictures now.

(Continued on page 71)

MANUEL TOLEGIAN'S INTERPRETATION OF CALIFORNIA IS DOWN-TO-EARTH . . . THE BEAUTY OF NATURE . . . THE PROSAIC LIFE OF THE COMMON MAN

MY *hat* CAN BE COPIED . . . . .
MY *dress* DUPLICATED . . . .
MY *shoes* MATCHED . . . .
but never my face powder!

because that's blended to match my own skintone—right before my eyes—by

Charles of the Ritz

DISTINGUISHED FOR HAND BLENDED POWDER AND EXQUISITE COSMETICS

DONNA ATWOOD is one of 25,000 good figure skaters in the United States . . . good enough to be crowned National Queen of the figure skaters and to have held, at age 16, the United States Junior Women's Single Championships . . . titles never before won by a Californian. Now a beauteous 21, the Hollywood girl stars in Ice-Capades of 1947, the lavish, family-enjoyment show on country-wide tour. Donna could be called a native Californian . . . as natives go . . . having moved from Newton, Kansas, when only three. But she didn't put down her pencil box for a pair of double-runners at the age of five or six as children from the colder climes do. Her first pair of skates and her first experience on ice came at 13 . . . just two years before she captured her first Pacific Coast award. Three years later she won the junior national and the same year shared with Gene Turner the title of United States Senior Pair Champion. Folks are wondering . . . just how much gooder can she get?

two girls from california

JEANNE GODSHALL . . . California's outdoor girl . . . is a rodeo trick rider, leading an exciting, barnstorming life that was a prosaic one just a few years ago . . . when she moved her books from Ramona Convent to a sorority house at USC. The first white child born in Death Valley, California, started to ride at four . . . preferred to be a saddle girl rather than a sweater girl . . . has won many horsemanship contests, beauty contests, and has learned to fly.

count your calories • count your calories • count
your calories • count your calories •
count your calories • count your calories • count
your calories • count your calories •

the shape you're in!

you can cut a pretty figure
with a nutritious diet
that will slim your silhouette

Comes Spring to California . . . you're figure-conscious . . . and without a backward glance at the full-length mirror, you know whether you have that prerequisite to the fullest enjoyment of California living . . . a figure that shapes as well in peek-a-boo play clothes as it does with opera fare.

In this modern age of beauty and body care, there's rarely an excuse for flabbiness or retort for obesity. If you're getting more than your penny's worth every time you step on the scales, plan a good figure control program that will trim your lines down to smooth, firm curves and, incidentally, also do more for your morale than you'd ever believe. Extra weight adds years to a woman's appearance, and after forty, unnecessary avoirdupois is considered dangerous to health. Why wait until you're in danger before going to work on the waistlands? If, at about twenty-five years, you are the correct weight for your height, then that's the poundage you should carry proudly through the years. Your figure may change a little, but a buoyant, well-balanced carriage is a joy forever.

But before you start any plan designed to slice off poundage, be sure to talk it over with your family physician. He will tell you that weight is determined by your work and relaxation, the amount you exercise, and the food you consume. Knowing your special problems will permit him to answer your individual need. If it's your thyroid or pituitary glands refusing to do their normally intended work, then a starvation diet won't make you lose one ounce . . . and exercise won't help. If you are a perfectly healthy individual with an inclination to specialized areas of overweight, such as the hips or a tummy-roll, then procure exercises designed for slimming down these spots. You can do a very neat job at home with a little persistence.

The simplest and best exercise known is still done with the 520 muscles used in human locomotion. And since forty-three percent of the weight of the body is muscle, you can do a lot of shaking down and tightening up in a few brisk turns around the block after dinner. It gets to be a wonderful habit.

If it's easier for you to keep appointments at

by Edna Charlton

THE SEVEN-DAY DIET

	CHOOSE ONE FROM EACH GROUP	CALORIES
HAVE A GOOD BREAKFAST Fruit	Medium orange, ½ grapefruit Cup tomato juice, fresh peach ½ cup strawberries, ½ cantaloupe 2 large fresh eggs	50
and	1 egg, poached 2 slices crisp bacon 2 thin slices buttered toast	300
	Or	
	1 cup cooked oatmeal, or cornflakes ½ cup whole milk, 1 teaspoon sugar	250
	Or	
	1 plain waffle 1 tablespoon maple syrup	250
with	Cup of black coffee	9
	Second cup of black coffee	9
		300 to 370 Calories
BREEZE THROUGH LUNCH on	Fresh tomato on lettuce 1 slice whole wheat toast	100
	Or	
	1 cup of canned boullion 3 soda crackers	100
	Or	
	½ fresh peach with cottage cheese 1 slice Zweibach	100
	Or	
	raw carrot and apple salad 1 slice Zweibach	100
	Or	
	5 stalks canned asparagus on 1 slice whole wheat toast	100
with	1 glass skimmed milk	85
		185 Calories
ENJOY YOUR DINNER Soup	Fruit cup Vegetable soup, cup Chicken noodle soup, cup Tomato soup, cup	100
Salad	Carrot with raisin Orange with thin slice avocado Cabbage slaw with pineapple Lettuce with French dressing Tomato with cottage cheese Plain gelatin	100
Entree	Chicken, small slice Turkey, small slice Halibut, small slice, broiled Hamburger steak, medium size Beef roast, small slice Lamb roast or chop, broiled Veal chop, broiled	100
with	Potato, small white, mashed or baked 1 slice bread and butter	100
and	Vegetables, average servings	
	Asparagus or broccoli Cauliflower, spinach, tomatoes Summer squash	20
	Carrots, artichokes, string beans	30
	Beets, brussels sprouts Cabbage, Hubbard squash	45
	Corn, one ear fresh	50
Dessert	Peach, fresh sliced Pears, 2 halves, canned Pineapple, 1 slice Dates, 2 large dried Berries, ½ cup Strawberries, blackberries Cookies—1 macaroon or oatmeal	50
and	Coffee, black	9
	Tea, black, plain	0
		500 Calories

TOTAL: Approximately 1050 Calories per day

the masseurs than to do serious home exercises, find a good professional shop and take a regular course. Particularly, if you work and need to get the kinks out of an aching back or tense shoulders, a good massage followed by a salt rub-down and fresh shower will send you home glowing and completely revitalized. Exercise is a true ally to beauty through health, but often it requires both exercise and careful diet to reach a streamlined contour. The average woman needs from 2000 to 3000 calories each day. What is an adequate amount of food for one person might be very skimpy for another, but the average body requires and burns up just so many units of heat. A calorie is a unit of measure of heat, just as a pound is a unit of measure for solids. When the normal caloric intake is reduced to 1000 units daily, it forces the body to use up fat energy that the body has previously stored. So, you lose weight.

You might begin by dieting one week of every month, checking your weight and measurements carefully before you start and again at the end of each week.

The Seven-Day Diet given here is different from most diets because it permits you to eat almost anything you wish. And, as you mould your figure into shape you'll find a growing sense of well-being . . . a quickening personal pride in your appearance. It's a mental astringent . . . you want everyone to notice how superbly sleek you are. So, get busy on a body-beautifying program before Spring gives way to Summer need. Pull yourself together . . . you can do it!

avoi

1. Fats, such as fat on meat, bacon, sausages, olives, cream, gravy, cream sauces and soups, oil dressings, fried food, and potato chips.
2. Concentrated sweets and starches . . . ice cream, sherbets, gelatin, candy, pastries, macaroni, dumplings, soda fountain drinks, alcoholic beverages and dried fruits.

LOUIS CALHERN

MICHAEL ROMANOFF

RUTH WARRICK

CHARLES LAUGHTON

CHARLES BOYER

arch of

HOLLYWOOD 5624? Roll em!

In the vernacular of the motion picture industry, production of the new super drama, "Arch of Triumph," is underway . . . the sound track, three miles from the studio by private telephone line, is busily recording each tone of the speaking voice, each note of Louis Gruenberg's musical score.

Three years of writing by Erich Maria Remarque produced the story . . . later to be adapted for the screen by Director Lewis Milestone and Harry Brown. Four months of shooting before 112 major sets at Enterprise Studios produced the dynamic film that this month will begin its road show tour of America . . . starring the incomparable Ingrid Bergman and the romantic Charles Boyer.

It's a gripping story . . . with an un-Hollywood, realistic ending.

Naturally, it happens in Paris. On a rainy night in 1938, Ravic (Charles Boyer), an Austrian surgeon in France without a passport, is walking the Pont-Neuf, a bridge across the Seine. Ahead of him a woman walks unsteadily as if numbed. Fearing she is bent on suicide, he stops her and takes her to a bistro for a drink. This is Joan Madou (Ingrid Bergman). The man she loved, she tells him, died the night before . . . a fact she has reported neither to the hotel's patron nor the police. Ravic straightens matters out with the authorities, installs Joan in the Hotel de Milan and tells her he will look her up soon. He returns to his friendship with Morosow (Louis Calhern), an ex-Czarist lieutenant colonel who is doorman of the Scherezade Cafe, and his brooding search for Haake (Charles Laughton) . . . the Gestapo agent who tortured him and killed his comrades.

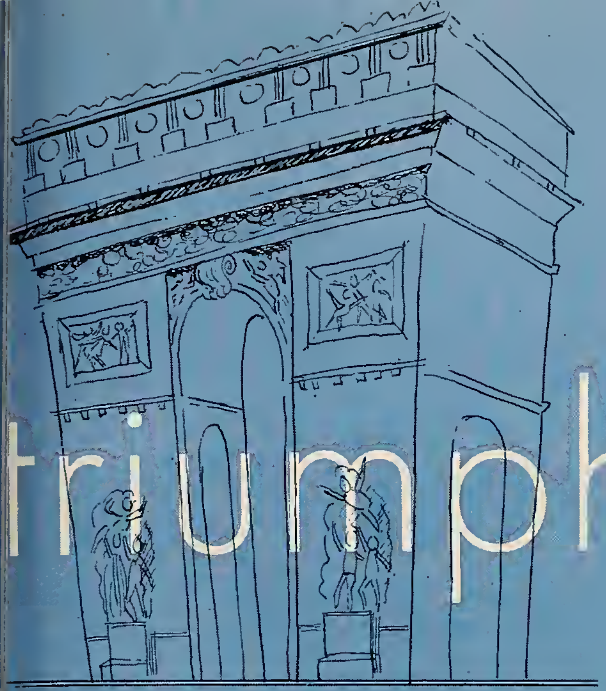
After a message of distress from Joan, Ravic takes her to dinner, and on learning that she is an actress and singer, agrees to ask Morosow to get her a job at the Scherezade. He takes her home but she refuses to go upstairs alone because she cannot stand the solitude. Ravic sleeps on the couch. Joan is beginning to fall in love with the only friend she has in the world. Another woman is in love with the handsome surgeon, too . . . a wealthy American, Kate Hegstroem (Ruth Warrick), who has come to Paris from Vienna to be operated on by Ravic, in whose skill she trusts, even though she fears the impending ordeal.

That sets the scene for a thoughtful drama that moviegoers may select as one of the best of the new year . . . a nomination for the Academy award . . . a forceful opus augmented with such near-greats as Roman Bohnen, J. Edward Bromberg,

(Continued on page 72)

THE CALIFORNIAN SELECTS "ARCH OF TRIUMPH" AS THE PICTURE OF THE MONTH FOR A DISCRIMINATING PUBLIC

triumph



IN HOLLYWOOD YOU MAY NOT "DIE" ALONE

ONCE AGAIN THERE'S DRAMA IN TRAGEDY

THE LOVELY INGRID BERGMAN . . . THE STAR

LIME-YELLOW THEME WITH JONQUILS, TULIPS AND POLISHED CITRUS FRUITS

attention hostess

FAMOUS FLOWER STYLIST SUGGESTS NEW DRAMA AND ELEGANCE FOR YOUR TABLE SETTINGS

Table settings follow a definite fashion cycle. And, according to Flower Stylist John Beistel, today's hostess will be wise to set a more elaborate table in tune with the current vogue for elegance and post-war exuberance. This expert, who stages parties for some of California's most famous hosts, believes that the table settings which are most successful have a drama and flair to outrival the guests' most beflowered bonnets or richest gowns . . . and therein lies their success.

Current suggestions for the woman who dares to be different include the two exciting table settings on this page, created by Beistel for The Californian. Both illustrate the new trend toward an extremely decorative quality . . . using fruits, flowers, ribbons . . . and even feathers . . . to glorify a table.

Above, yellow tulips and jonquils top a colorful display of oranges, lemons and tangerines . . . with wild lemon leaves and a glossy satin bow of lime and turquoise. At each plate is a jonquil corsage tied with the same gay ribbon. For more formal occasions, the delectable combination of rosy-red grapes, below, with pink camellias and violet bouquets is arranged in a two-tiered effect . . . two cut glass pedestal bowls made into a picturesque centerpiece. Here again, ribbons are used for the "extra" touch, this time in tones of violet and turquoise. And small sprays repeating this same motif may be used effectively on a larger table, too.

Originality is your watchword, and don't be afraid to be dramatic . . . that's the trend for '47!

RICHLY DECORATIVE MOTIF THAT COMBINES FRUIT AND FLOWERS FOR TABLE EXCITEMENT: GRAPES, PINK CAMELLIAS AND VIOLET BOUQUETS ARE FEATURE.

PHOTOGRAPHED BY ANNE ANTHONY

New For You!

• a glimpse at gadgets

WITH PEGGY HIPPEE

Drop me a line if you'd like to know where you can buy any of these:

SERVE-A-SALAD . . . gay colored Flex-o-ware fork and spoon combine manufactured in Los Angeles, destined for salad service the country over. Carefully balanced, easily detachable with no extra screws, bolts or bands to lose in the wash . . . or in the salad . . . this scissor-like device assures easy hospitality for years to come. A twist of the wrist and the single utensil becomes separate fork and spoon, perfect for salad tossing. Another twist and presto, you've a fine scoop-and-spoon server that guarantees neatness and dispatch with every salad plate. Under $2 and available in clear bright red, green and ivory.

FEATHERWEIGHT PASTRY ROLLER . . . Grandma would have burst her buttons at the sight of this newest Lewis specialty . . . a stainless Dural roller which weighs only 14 ounces, chills as it rolls, lasts a lifetime. Simply unscrew the handle, fill the hollow cylinder with ice water or chipped ice, replace handle and wipe roller with damp cloth. There you are . . . ready to roll and chill pastry of all sorts in one simple operation. For the woman who likes to bake, a bargain buy at less than $3.

MAYNARD MIXER . . . another California-made gadget that Grandma would go for . . . a super beater equipped with a side handle for steadiness and two definite speeds. Slow gear is for beating a better batter; high gear whips up eggs, cream, etc. This wonderful beater, which actually made its debut just before the war, is now being manufactured in quantity and sells for about $3.

CAP-OFF . . . an Eagle Lock Co. device that removes any and every bottle cap easily, surely, safely . . . and with no effort on your part. All you do is place the bell-shaped opener on the bottle top, gently squeeze the "metal ears" together . . . and the cap lifts off the bottle with no fuss, no muss, no disconcerting cuts, bruises or shower baths. About $2.50 in better stores everywhere.

MR. BARTENDER . . . "designed for living" by the Modern Engineering and Development Co. of Los Angeles. Here's an automatic spirits dispenser that replaces the cork in any bottle, solves all bartending . . . without raiding the stock. Just place securely into the bottle and it's ready to pour. It will release at each tip the proper portion . . . one jigger, no less, no more. And when you're through serving, set the bottle down until you need it again. Comes in shining chrome for about $3; in 18K goldplate, $10, plus Federal tax.

BUNSIZER . . . answer to Dagwood's (or anyone's) prayer; this handy metal hamburger mold (also good for fish cakes, potato cakes, etc.) manufactured in Sierra Madre, Calif. To use, place two ounces of meat on five-inch square of waxed paper and lay over center depression; cover with second sheet of waxed paper and press top of mold down firmly. Open lid, lift perfect pattie out by edges of bottom paper. If you're an onion addict, mold pattie as directed, then raise top of "Bunsize" and sprinkle pattie with chopped onion and press down again. The onion will permeate and stay put. Available for under $3 in housewares departments everywhere.

The Young Artist and Saroyan

(Continued from page 31)

Most of the time while I'm painting, I'm mean as hell."

"Sure, Manuel, I know," Saroyan said. "You can ask Carol if I'm not the same way. When she comes into the room and I'm working there's just no answer."

"When I look at these pictures now, Bill, it's like the first time I've ever seen them. As though I had nothing to do with them. I'm completely outside them."

"Of course, Manuel. It's that way with every artist, every writer. When the work is finished, it all goes away from them. That's fine, because it leaves you fresh and ready for the next thing."

"The way you put it into words, man. The things I feel."

"Let's see some more of the pictures, Manuel. I like this show. You'll sell them all this time."

"Sure, Bill. Here's one that you'll have to study for a while. I did it over in Lodi."

It was a small oil of a night street scene . . . also shown here . . . with a yellow window shining out on the street corner and a few people standing around or leaning against the wall of the corner bar. "You'll have to look at this one for a while, man. It takes time to get it," Manuel said.

He brought out another oil of about the same size with a girl in a bright yellow dress under a bright light singing in a crowded bar. "I did this one at Billy Berg's place down on Vine Street. It's the only thing that I did in Hollywood. Except the portrait."

"What portrait, Manuel?"

"Here it is, man, and I don't like this guy any more at all now."

"What went wrong, why don't you like him, Manuel?"

"Well, we're sitting there and I'm painting and I ask him how he likes Bill's last book. He acts like he's never heard of you at first, and then when he's heard of you, he says he didn't much care for the book. Something about how he didn't agree with all your ideas." Manuel walked up and down in front of the portrait, his shoulders angrily hunched up in his white shirt. "So then I say 'did you read the book?' and he sort of hems and haws and I say it again, loud, 'did you read the book?' but I can see he hasn't read it. He just got his ideas from the reviews."

"Well, Manuel," Saroyan said. "Maybe he hadn't read the book and didn't want to say so."

"Well, the hell with his portrait. I think I'll tear it up."

"You don't want to do that, Manuel. It's a good portrait. Not like the rest of the paintings, but a good portrait."

Manuel took down the portrait and brought out some more of his paintings. He placed one of them on the easel. "This is the only painting I've had returned to me since I started selling them."

It was a painting of a flower pot with a white flower on a window sill. "Why did the fellow return it?" Saroyan asked.

"He claimed that in the window-space, outside the window in the picture, he could see a coffin. I don't see any coffin, no one else sees a coffin, but this fellow claims he sees a coffin plain as day. Even his own wife doesn't see a coffin, he admits, but he sees one there so he returned the painting."

Saroyan looked at the painting closely. "There's no coffin in the picture, Manuel, but he'd see one in any painting he bought. Maybe it's the white flower in the pot that made him think of a funeral, but more likely he's just thinking along the lines of coffins inside himself. How old was he?"

"About forty-five. He's a nice guy, a grain and feed man up near Chico."

"He's young to be seeing coffins. It reminds you of Lawrence, who wrote the 'Seven Pillars of Wisdom.' A bird used to come and sit on his window sill every day and finally he decided that the bird was death waiting for him. So he killed himself. Me, I wouldn't have killed myself, I'd have pulled the bird in and made him sing. If the damn thing couldn't sing, I'd have eaten him."

Tolegian stood in front of his painting and examined it. "Maybe," he said, "this fellow had heard the story and kept waiting for that bird to come and sit on the window sill."

"It could be, Manuel. There's no death anywhere in your pictures. There's growth and life all through them, but no death anywhere. Don't give it another thought. Let me see the picture of the girl playing the lute, again. I like that painting. Mardikian will buy it on sight."

Tolegian found the picture of the girl playing the lute and they set it up and stood looking at it.

"Who was the girl in the picture, Manuel? Is she an Armenian girl?"

"Yes, she's a girl who lives down in the valley . . . her husband died not long ago. She plays the lute like heaven and how I love that music. The dress is her mother's wedding dress. Brought it from the old country."

"I like that picture very much, Manuel."

"You'd better buy it, Bill. If you don't, Mardikian will."

Mardikian . . . one of San Francisco's famed restauranteurs . . . never did buy the picture and eventually it was sold to someone else.

But what about Tolegian?

He started painting as a boy in Fresno, studied in New York under Thomas Benton, George Grosz and John Sloan . . . then joined the WPA artists' project and vagabonded about the country some twenty-five times.

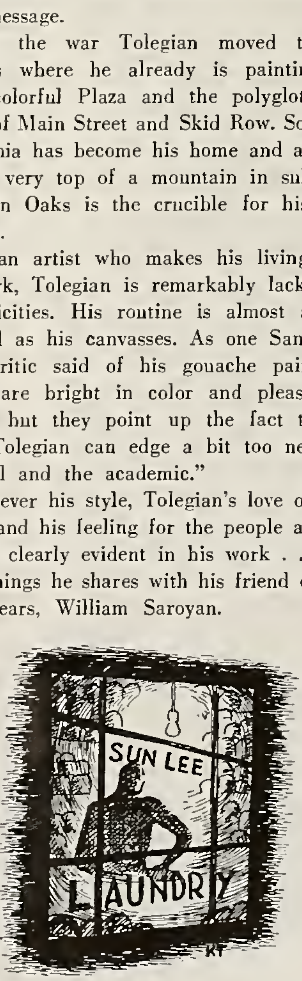
Critics in those days raved that his painting had the strength of a candid camera. He turned out pictures of industrial workers, of bread lines and tenement districts, rapidly establishing his reputation as one of the arch-realists of the thirties. Returning to California, he married his boyhood sweetheart and went to live in Chico, a small community in the northern part of the state. There it was that Tolegian worked out his pattern for the artist in our society. He discovered that the local citizens of any town can become interested in art, providing it used a language they know. So the artist painted the stores and farms and schools . . . all the familiarities of the surrounding countryside . . . and Chico welcomed Tolegian and bought his pictures to hang in its homes.

It was during those years that the artist developed an all-consuming interest in the California landscape. He still painted people at their work, but his pictures were gentler, less turbulent, never disturbing in their ultimate message.

After the war Tolegian moved to Los Angeles where he already is painting the city's colorful Plaza and the polyglot characters of Main Street and Skid Row. Southern California has become his home and a house on the very top of a mountain in suburban Sherman Oaks is the crucible for his creativeness.

For an artist who makes his living from his work, Tolegian is remarkably lacking in eccentricities. His routine is almost as disciplined as his canvasses. As one San Francisco critic said of his gouache paintings: "They are bright in color and pleasant in design, but they point up the fact that at times Tolegian can edge a bit too near the pictorial and the academic."

Whatever his style, Tolegian's love of California and his feeling for the people and the land is clearly evident in his work . . . and these things he shares with his friend of boyhood years, William Saroyan.



Where To Buy It

● Merchandise shown on pages 34-35 may be purchased as follows: Fay Foster's at Bonnie Best, Beverly Hills, Calif.; Halle Bros., Cleveland. De De Johnson's at Carson Pirie Scott, Chicago; Scruggs-Vandervoort - Barney, St. Louis. Ritter Sportswear at Coulter's, Los Angeles; Hartley's, Miami.

● Merchandise shown on pages 38-39 may be purchased as follows: Ken Sutherland's at J. J. Haggarty Co., Los Angeles Raab and Harmell at Emery, Bird, Thayer, Kansas City. Lynn Lester at J. J. Haggarty Co., Los Angeles; Peck & Peck, New York. City. Jay Kingston at Nancy's, Hollywood; Kaufmann's, Pittsburgh.

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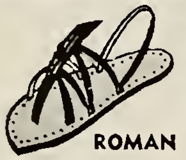

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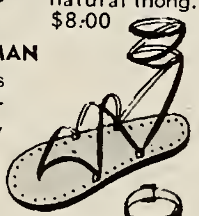

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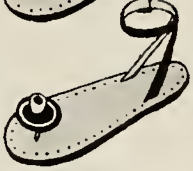

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California's Blooming

(Continued from page 31)

from cover to cover. For the scientifically minded, Willis Linn Jepson's "A Manual of the Flowering Plants of California" will constitute a most complete botanical reference. And those who are interested in the cultivation and propagation of wild flowers will wish to read Lester Rowntree's "Hardy Californians."

Where great industrial cities now stand, the wild flowers of California once grew unimpeded from the mountains to the sea. But what mankind has left unmolested of Nature's largesse is still ours to be enjoyed and cherished. The exigencies of war caused many a wild flower enthusiast to temporarily abandon his annual hegira to the untrammeled areas where he invariably could witness the dramatic unveiling of spring. During the last winter we have been waiting breathlessly some portent of the magnitude of the displays we may expect this year. No one can predict in advance just what week the wild flowers will bloom in any specific area, or how profusely they will blossom . . . so much depends upon rainfall and temperature. But for those planning special trips to view the flowers, last minute information is available over the radio and from the press.

And we cannot plot in advance the exact sequence in which recognized display areas will reach the peak of their blossoming season, as some local quirk of weather will cause a reversal. Generally speaking, however, flowers begin to blossom in the south during the month of February. The main body of these early forerunners will have started early in March, reaching the peak from mid-March to early April, and then rapidly disappear. Contradicting this will be the effect of late rains that may carry over Mojave blooms far into April. At this time, too, Palo Verde is likely to be at its peak further south, while Rhododendron is highlighting Mendocino County. In Northern California the flowers usually open in mid-March, the Red-bud takes honors the latter part of March, and the Azalea and Rhododendron festivals celebrated by many communities will be held in May. At the same time the Cacti of the Colorado Desert area may be attracting an equal number of visitors with its prodigious display.

Most states throughout the West prohibit by law the picking of wild flowers or molestation of native plants, which is as it should be if we are to know at first hand the great natural beauty of the country. No law protects the plants against the onward march of population, however, and it is here that those who appreciate the flowers must do all within their power to preserve them. We await with anxiety the return of native blossoms to great desert wastes unavoidably tramelled during war maneuvers. We know of thousands of acres put to the plow and cultivated crops in recent years . . . the flowers cannot come back. We know of new subdivisions where for centuries the foot of man had not disturbed the wild growth. In the great Federal holdings where sheep and cattle were permitted to graze in the past, many of the wild flowers will never be seen again. So . . . if all the natural beauty is not to disappear in the years ahead . . . if we shall protect that which gives a great enjoyment . . . we must awake to the immediate necessity for cherishing that which we hold in trust . . . the wild flowers of the West.

Hollywood's Arch of Triumph

(Continued from page 69)

Ruth Nelson, Stephen Bekassy, Curt Bois, Art Smith and the notorious international, "Prince" Michael Romanoff.

"Arch of Triumph" sets a record, too, in its consistent off-nationality type casting. Swedish Ingrid plays an Anglo-Rumanian-Italian. Boyer, the Frenchman, portrays an Austrian. Charles Laughton enacts the first Nazi in his long career. Louis Calhern, from Brooklyn, plays the Russian. In all, forty-two different nationalities are represented in the cast. Bergman, who wears no makeup and needs none, creates a new hair style, with shorn locks and bangs . . . the Arch of Triumph hair-do. She sings two songs . . . one in Russian, one Italian. Actual speeches of Chamberlain and Daladier have been dubbed into the sound track. The prop department handled more than 163,000 separate items during filming of the picture. Nate Watt traveled 18,000 miles and shot 25,000 feet of background material in France. Eight technical advisers worked on the production. Russell Metty's low-key photography, in some instances, innovates a new technique in picture making.

But what you, mother and Mrs. O'Toole will find most intriguing . . . Ingrid Bergman and Charles Boyer clinch twenty-one times! A far cry from "Gaslight," their last celluloid test together.

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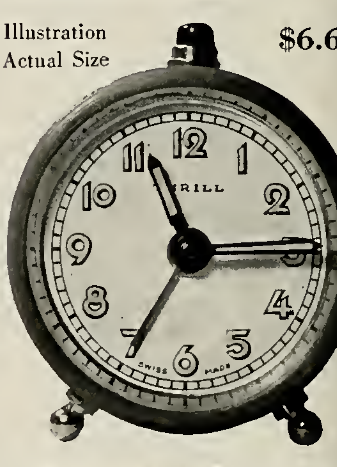

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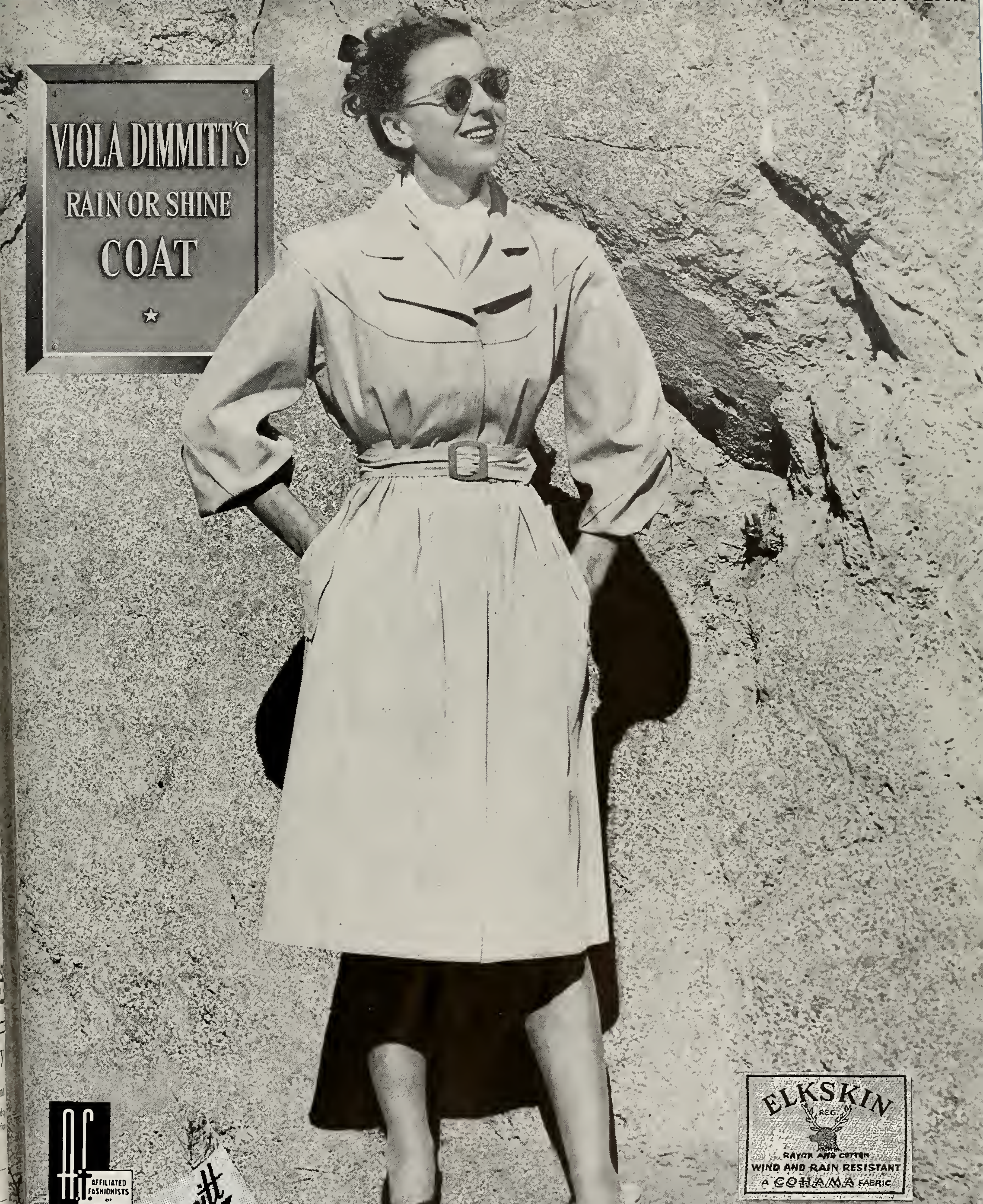
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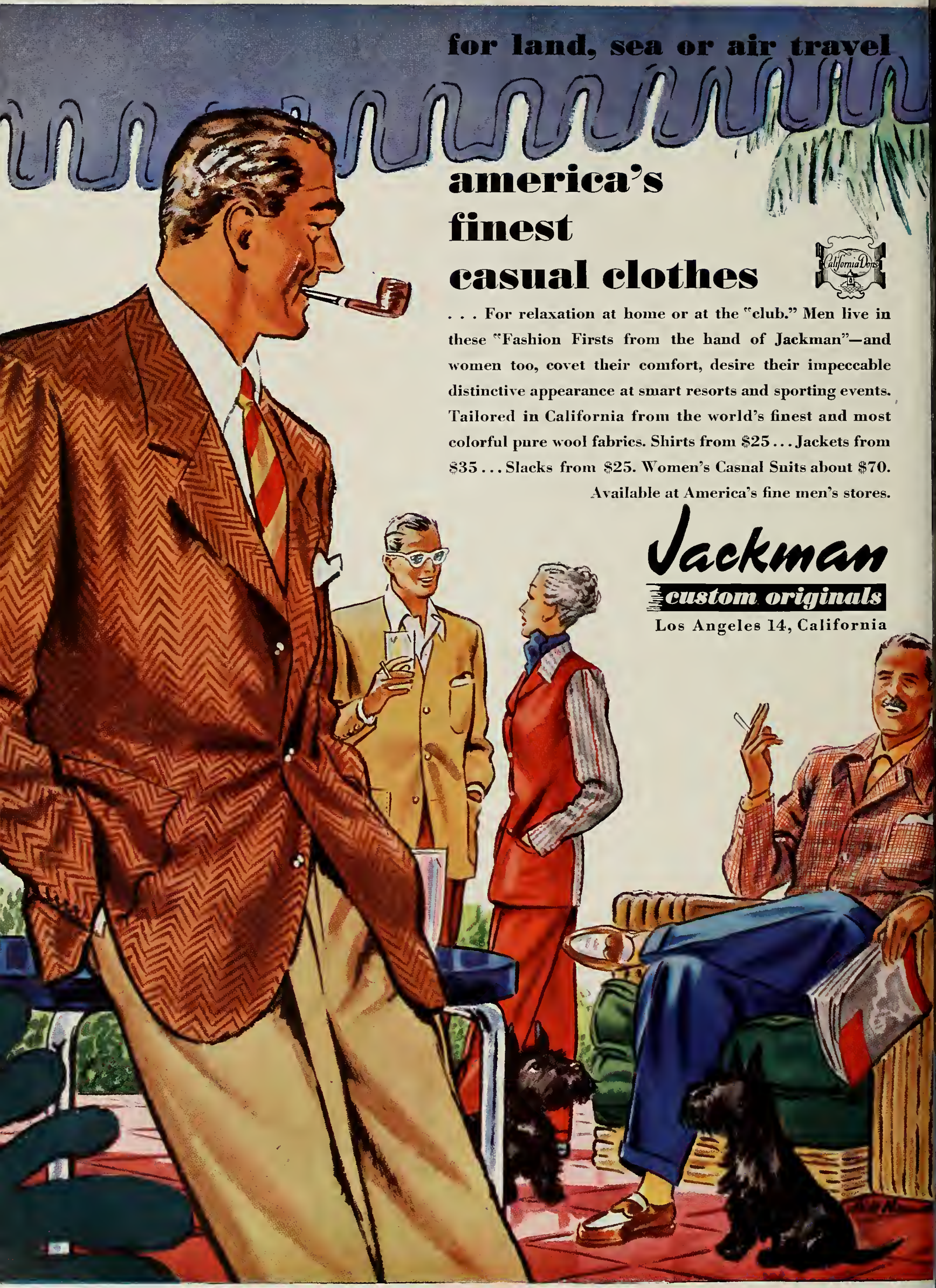

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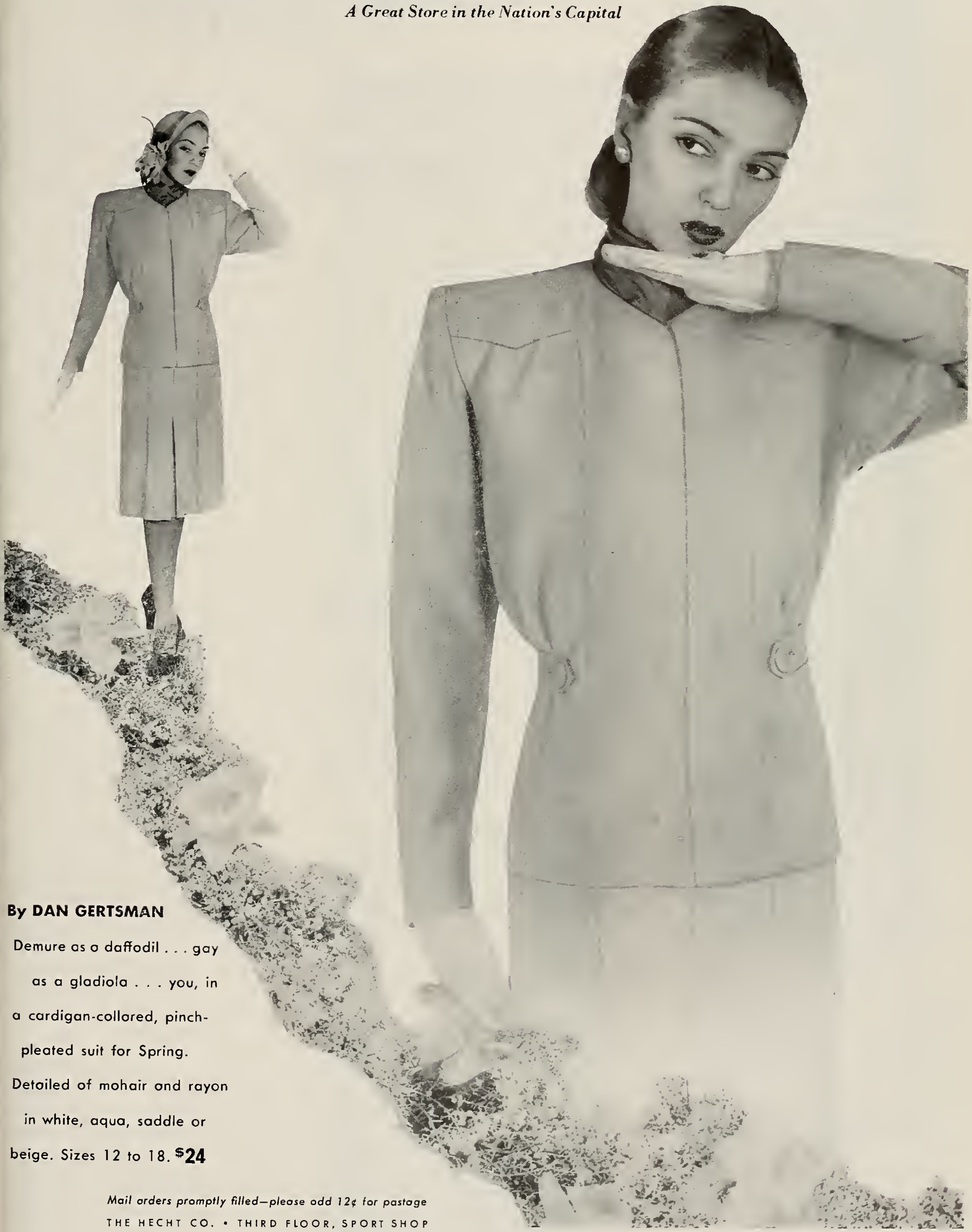

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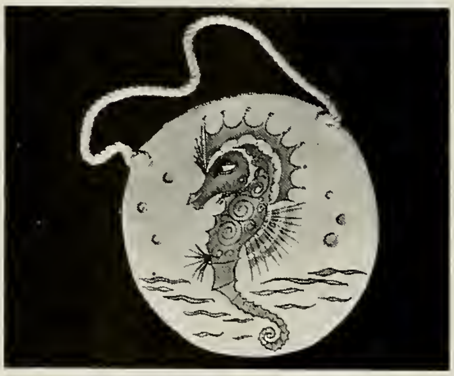

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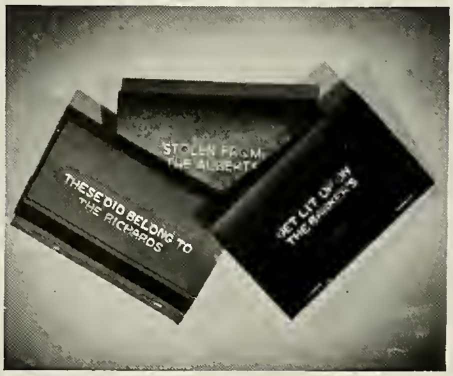

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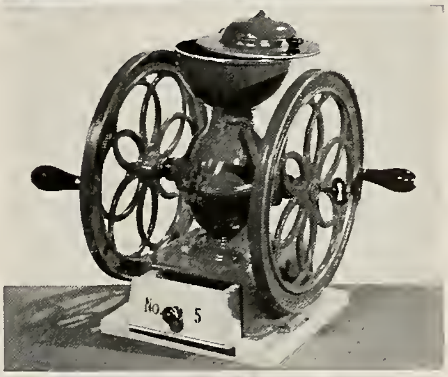

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• California In Books

By HAZEL ALLEN PULLING

California . . . the royal road to many satisfactions in this land of homesites and holidays! For dilettante or specialist in California lore, for visitor vacation-bound or deep-dyed native son, the literature of California holds fun and fascination as well as profit and adventure.

Not all the best is new. California's centennial coming on apace has turned the spotlight of attention upon numerous century-old tales. In modern dress or old, in bright new format or dusty, time-worn covers, these books take one back through decades to the days when California was young.

Delightfully fresh and lovely is the reprint of J. Ross Brown's *The Indians of California*, first published in 1864, but now reissued by The Colt Press in its usual fine design (San Francisco, 1944, 73p. $3). J. Ross Brown, Irish, fearless, and a friend of the mistreated Indian, was Inspector of Indian Affairs on the Pacific Coast in the 1850s. This small brochure, a copy of his report to the government and illustrated with three of his original drawings, is a first-hand analysis of conditions that prevailed among the Indians of California when they were first brought under government tutelage. Forthright in tone, even verging on sarcasm, this word-picture of our first California residents is a classic in Californiana and basic reading for a true picture of California's beginnings.

CENTENNIAL SERIES

Rare opportunity to add to one's private collection of early Californiana is afforded by the California Centennial Series currently being published by N. A. Kovach of Los Angeles (712 South Hoover Street). To date three titles, all collector's items, have been reissued in pleasing format, complete with maps and illustrations.

Among the reprints in this series is a noted guide book to California's gold fields. It was first published in 1852 when a now unknown Andrew Child released for popular use his *Overland Route to California* (Kovach, 1946, 60p. $3). Used by many of the emigrants, this guide directed the traveler from Council Bluffs, Iowa, to California by way of the Platte River, South Pass, Sublette's Cut-Off, and the Humboldt and Truckee River roads. It was almost a step-by-step directive, marking points, giving distances, indicating climatic and other pertinent characteristics of the trail. By this guide the wayfarer could anticipate his needs and in part circumvent his hardships; by it, too, we may retrace his steps and in imagination walk with those hardy men and women of Gold Rush days.

Leonard Kip's *California Sketches With Recollections of the Gold Mines* (Kovach, 1946, 58p. $2.75) is another title in the Centennial Series. This is a record of the observations and experiences of a young New Yorker who visited California's cities and gold mines in 1849. Keen and witty, the accounts here given are unrivaled for their reliability and their readability among the records of California of a hundred years ago.

EMIGRANT TRAIL

Third volume in the series is a reprint of John Udell's famous *Journal* (Kovach, 1946, 87p. $3). This is a daily record kept by the California-bound emigrant on the overland trip in 1858-59. And it is especially valued for its full descriptions of the hardships of the journey which included attack and massacre of some of the party by a band of Mojave Indians. One of the best of early accounts of the making of California, this attractive reprint is a worthy addition to your own private library.

shopping roundup

QUIET CHARM . . . in this beautiful lamp. The base is a heavy old copper jug, antiquated with an English brass finish. The Marshall shade, especially made for this lamp, is semi-translucent antiqued parchment with hand-appliqued design. Stands a proud 23½" high for desk or end table . . . tasteful touch in living room decor. Order from Eldora Mills, Eldora, Iowa; $29.75 including shade; $55 a pair. Postpaid.

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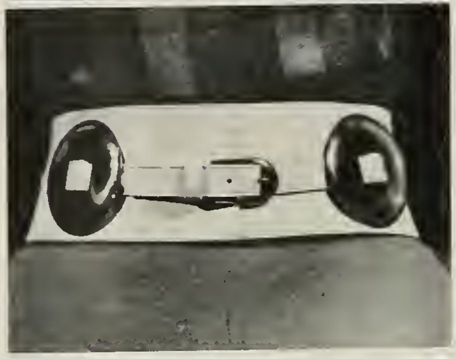

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GOING PLACES AND EATING OUT

GOING PLACES AND EATING OUT

THE CALIFORNIAN presents for your convenience a current directory of the finest restaurants in Los Angeles and San Francisco, cultural events of interest and activities that make living in California or a visit to our state the most enjoyable for you and your family. Fine foods of many kinds are available, and whenever possible specialties of the house are listed, names of the maitres d'hotel and days the establishments are open. Have a good time!

THE RESTAURANTS

IN LOS ANGELES

AMBASSADOR—3400 Wilshire Blvd., Los Angeles. World-famous Cocoanut Grove open every night except Monday. Saturday afternoon tea dancing. Freddy Martin's Orchestra. Dinners from $3.25. Cover $1, Saturday $1.50. Rouben.

BAR OF MUSIC—7351 Beverly Blvd., Los Angeles. Excellent double-piano on a stage back of the bar. Food. Good small band. Two-dollar minimum on Saturday and Sunday.

DON THE BEACHCOMBER—1727 North McCadden Place, Hollywood. *Fried Shrimp, Rumaki, Barbecued Spareribs, Mandarin Duck, Chicken Almond and known as originator of the Zombie.* Dinners from $3. Usually crowded, but good tourist spot.

BEVERLY HILLS HOTEL—9641 Sunset Blvd., Beverly Hills. Palm room open Thursday, Friday and Saturday nights with dancing. Thursday buffet, $3.75. Dinner a la carte from $1.75. Good food and you might see a movie star.

BEVERLY - WILSHIRE HOTEL — 9415 Wilshire Blvd., Beverly Hills. Tasty food in Copa d'Oro and Terrace Room, with medium prices.

BILTMORE BOWL—515 South Olive St., Los Angeles. Best place downtown for good food and good music, with Russ Morgan playing. Two-dollar dinners, nominal cover charge and two floor shows. Nice for tourists. Closed Monday.

BUBLICHKI—8846 Sunset Blvd., Los Angeles. A bit of Russia on the Strip. *Cutlet a la Kieff, Filet Mignon a la Stroganoff, Caucasian Shashlik, Russian Blini.* Dinners from $3. Host, Wally; hostess, Jasmina. Good music and romantical. Closed Tuesday.

CASA LA GOLONDRINA—35 Olvera St., Los Angeles, "the first brick house in the city." Historic Mexican cafe. *Arroz con Pollo, Enchiladas, Tacos.* Dinners from $2. Alfredo. Closed Sunday.

CHAROUCHKA—8524 Sunset Blvd., Los Angeles. Another bite of Russia on the Strip. Mamma and Papa, "your hosts," excel with atmosphere, food and soothing music. Closed Monday, and prices fairly high.

CHASEN'S—9339 Beverly Blvd., Beverly Hills. *One of the best in the West.* Excellent cuisine and plenty of celebrities. *Expensive.* Closed Monday.

CIRO'S—8344 Sunset Blvd., Los Angeles. On the Strip and luxurious, with name bands for dancing. Expensive. Celebrities, sometimes.

HENRI'S—9236 Sunset Blvd., Los Angeles, "where the Sunset Strip meets the Bridle Path." The leisurely glamor of Southern California as the visitor hopes to find it. Society, celebrities, tops in cuisine. A la carte from $2.

HOUSE OF MURPHY—La Cienega "Restaurant Row" at Fourth Street, Los Angeles. *Madame Begue's Chicken Creole, Hamburger and Onion Rings, Million Dollar Hash.* Your host, Bob Murphy. *Wonderful Salads, Beautiful Steaks.* A la carte, medium prices. Open every day.

LA RUE—8633 Sunset Blvd., Los Angeles, on the Strip. Tops in food and decor. *Crepes Louise, Crepes a la Reine, Lasagne Pasticciate, Beef Bourguignonne.* From noon till 3 for lunch except Sunday. From 6 to 11 p.m. for dinner. Closed Monday. Felix Cigolini. A la carte entrees from $2.25.

LINDY'S—3656 Wilshire Blvd., Los Angeles. A good place to eat, with steaks a feature. Closed Monday.

LUCEY'S—5444 Melrose Avenue, Hollywood. Good food, medium prices and across the street from Paramount Studio. Movie stars abound at lunch.

MIKE LYMAN'S OR AL LEVY'S—When you're downtown in Los Angeles. Good food, same management. Reasonable.

MOCAMBO—8588 Sunset Blvd., Los Angeles. One of the Strip's spots for movie stars. Colorful, crowded and expensive.

PERINO'S—3027 Wilshire Blvd., Los Angeles. In the heart of the smart shopping area. Excellent food. A favorite luncheon rendezvous for society.

PLAYERS—8225 Sunset Blvd., Los Angeles. Good for tourists and you might see a movie star. Expensive.

READY ROOM—Johnny Wilson's popular rendezvous for the younger set. Big fireplace, delicious steaks, informal atmosphere. At 365 No. La Cienega Blvd., Los Angeles, on Restaurant Row.

ROMANOFF'S—326 No. Rodeo Drive, Beverly Hills. Prince Mike caters to movie stars, writers and producers. Expensive.

SARNEZ—170 No. La Cienega Blvd., Beverly Hills. Lew Sailee and Harry Ringland have an attractive place, with good food and good music, reasonably priced.

SOMERSET HOUSE—On Restaurant Row in Beverly Hills. Fine steaks, a la carte dinners, nice atmosphere and expensive.

SPORTSMAN'S LODGE — 12833 Ventura Blvd., North Hollywood. An epicurean delight in San Fernando Valley. *Broiled Lobster, Chicken Saute a Sec, Charcoal-broiled Steaks* in a gorgeous setting. *One of the finest restaurants in California.* Jack Spiros. From 5:30 p.m. Closed Monday.

TAIL O' THE COCK—477 So. La Cienega Blvd., Los Angeles, on Restaurant Row. Mac McHenry provides *excellent food,* good companions and a pleasing atmosphere. *Hamburger Diable and Fried Shrimp are specialties.* You'll want to go again and again, and it's reasonably priced.

TOWN HOUSE—2965 Wilshire Blvd., Los Angeles, overlooking Lafayette Park. Three smart cafes to serve you . . . Garden Room, Cape Cod Grill and the Zebra Room. No cover or minimum. Excellent food and a good spot for the tourist.

VILLA NOVA—9015 Sunset Blvd., Los Angeles. A charming old world atmosphere on the Strip. Good Italian food and good service.

THE THEATRE

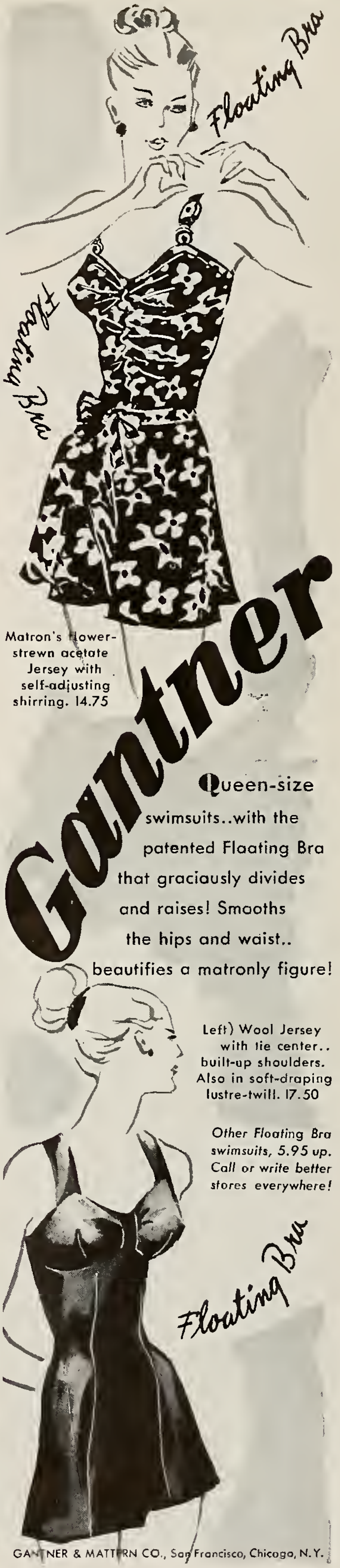
PLAYS
MUSICALS

BILTMORE—April 14 through May 3, Theatre Guild production of "Magnificent Yankee" with Louis Calhern; May 5-17 "Accidentally Yours," starring Billie Burke and Grant Mitchell; May 26-June 7 "Barretts of Wimpole Street," starring Katherine Cornell. Nightly at 8:30; matinees Wednesday, Saturday at 2:30.

PASADENA COMMUNITY PLAYHOUSE — April 30-May 11 "The Yankee Fable," by Guy Andros; May 14-25 "Oh Susanna," musical depicting life of Stephen Foster. World premiere. Curtain at 8:15; prices 76c to $2.

THEATRE MART — Continually playing "The Drunkard" every night at 8. Famous old-time melodrama with beer and pretzels. Wonderful tourist entertainment and good for the entire family.

EL CAPITAN—Ken Murray's "Blackouts of 1947,"



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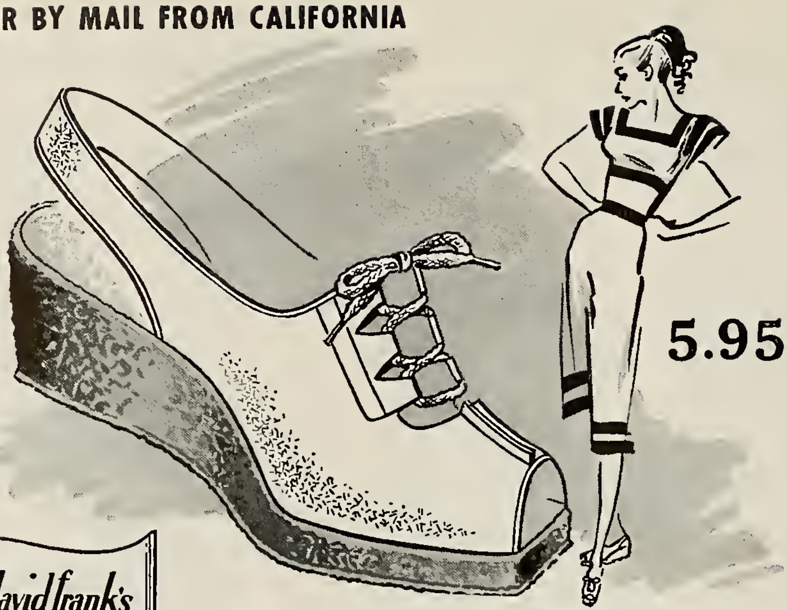

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VARIETY

TURNABOUT THEATRE—The Yale Puppeteers, Elsa Lanchester and Lotte Goslar in good entertainment. May 4-10, "Gullible's Travels" and "Southern Exposure;" May 11-17 "Mr. Noah" and "About Face;" May 18-24 "Caesar Julius" and "Vice Versa;" May 25-31 "Tom and Jerry" and "Turnabout Time."

ICE-CAPADES OF 1947—Famous family-enjoyment ice extravaganza, featuring Donna Atwood, at Pan Pacific Auditorium all month. Colorful costumes, beautiful girls. Every night at 8:30, Sunday matinee at 2:30. From $1.25 to $3.60.

CONCERT

MUSIC FESTIVAL—Los Angeles Philharmonic Orchestra in concert for school children May 2, 8 p.m., at Shrine Auditorium.

ELEMENTARY SCHOOLS ORCHESTRA—In concert May 23, 8 p.m., at Shrine Auditorium.

ARTUR RUBINSTEIN—Noted pianist in afternoon concert May 4 at Philharmonic.

OPERA

LOS ANGELES CIVIC LIGHT OPERA—"Song of Norway" runs until May 10 at Philharmonic; "Rosalinda" opens May 19.

SPORTS

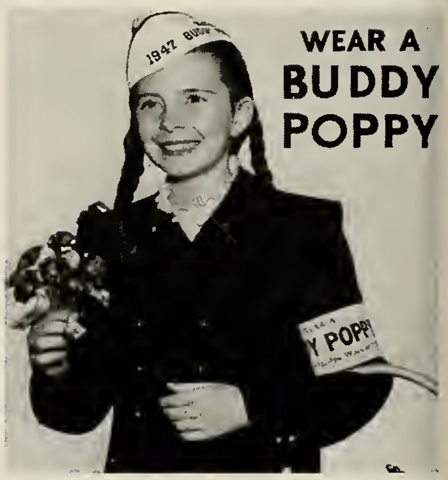
HARNESS RACING—Grand Circuit Meeting of Western Harness Racing Association at Hollywood Park until May 17. Tuesdays through Saturdays at 1 p.m.

BOWLING—American Bowling Congress in progress at National Guard Armory in Exposition Park.

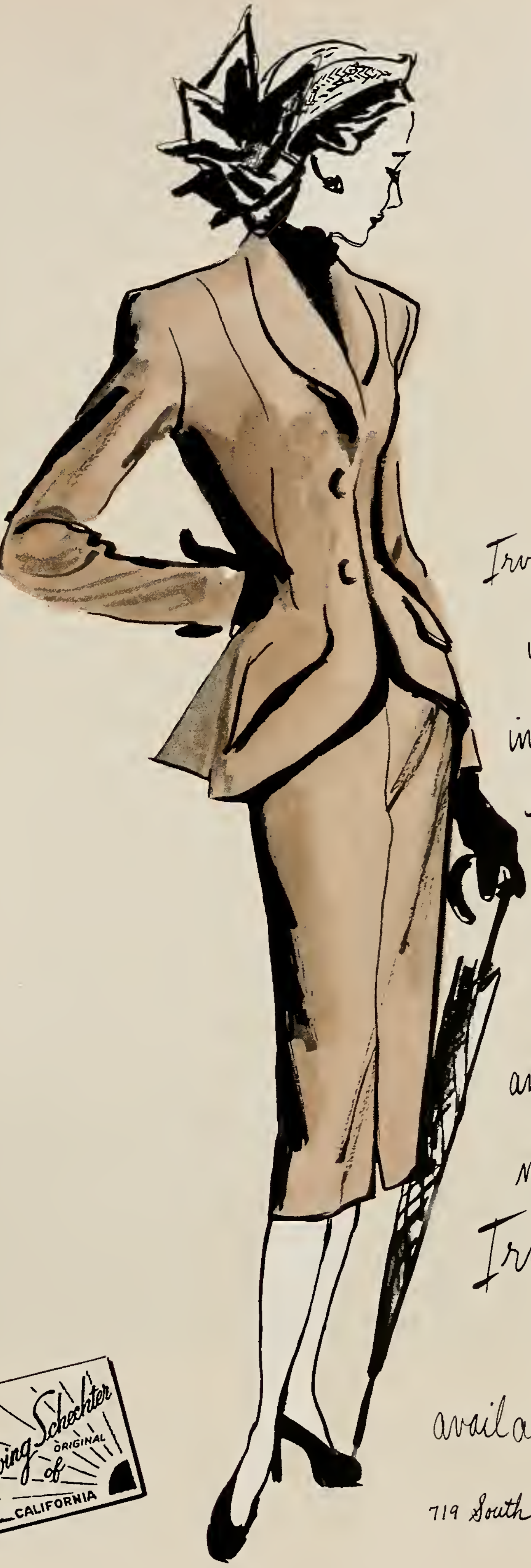
TRACK—Invitational Coliseum Relays May 23 under the new arcs at 8 p.m. Los Angeles Memorial Coliseum.

BASEBALL—Pacific Coast League games every day except Monday; double-headers on Sunday. See daily paper for contestants and time in Los Angeles, San Francisco, Hollywood, Oakland, Sacramento, San Diego, Seattle, Portland.

(Continued on page 10)



• The Californian is proud to present Miss Margaret O'Brien, young screen star of MGM, who has been chosen as National Buddy Poppy Girl by the Veterans of Foreign Wars for the annual Memorial Day observance. Proceeds from the sale of their poppies will aid needy veterans.



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(Continued from page 8)

WOMEN'S INVITATIONAL GOLF—15th Annual Catalina Women's Tournament May 18-20.

HORSE RACING—Hollywood Park season opens May 24 with Premiere Handicap, $25,000 added, for 3-year-olds and up.

HORSE SHOW—Assistance League Charity Show at La Carrera Field, Redlands, May 25.

NATIONAL BOAT SHOW—In Los Angeles Coliseum May 30-June 8 includes fashions, radio and movie stars.

THE RESTAURANTS

IN SAN FRANCISCO

PALACE HOTEL—Market and New Montgomery Sts. Garden Court serving lunch, tea, and dinner. Leonard Auletti and his concert orchestra. Ask for Joseph, maitre d'. Also Rose Room, open nightly except Monday, with Jean Sablon and Eddie Oliver's orchestra. Cover $1 weekdays, $1.50 Saturdays. Adolph.

CATHAY HOUSE—718 California St. In the heart of Chinatown. Lunch 90c and $1.10, dinner $1.75 and $2. Ernest Tsang. *Authentic Chinese food only, featuring Hung Ngon Gai Chow Mein.*

OMAR KHAYYAM—196 O'Farrell St. Dinner only, $2.25 up. George Mardikian. *Armenian Shish Kebab, Tchakhokhbelli and Kouzou Kzurtma are special.ies.*

ST. FRANCIS HOTEL—Powell and Geary. Mural Room open daily for lunch and dinner, with dancing from 8:30 p.m. except Monday, and tea dancing Saturdays from 4 to 5:30. Hal Pruden's hand. A la carte. Ernest. Order almost anything.

LONGBARN—On El Camino Real, 2 miles south of Stanford University. Open for dinner only. Closed Thursdays. Ask for Willy or Eddy. Dinners $2.50 to $4. Plan to eat here when you visit the peninsula. Country farmhouse style with women chefs.

RESTAURANT LOMBARD—1906 Van Ness Ave. Dinner only, from $2.50, or a la carte. Bill Lombard *specializes in steaks and real thick roast beef.*

EL PRADA—Post and Stockton, in the Plaza Hotel. Lunch 11-2, dinner 6-9, closed Sundays and holidays. Walter is maitre d'. Service London style, with everything rolled in on a serving table. Chef Maurice specializes in French cuisine. *Roast beef best item.*

STAR LITE ROOM, Hotel Sir Francis Drake—Sutter and Powell. Lunch only from 12 to 2, buffet style, for $1.50. Includes hot dishes. Al Field, host. You dine 22 floors up with a spectacular view.

TONGA ROOM—In the Fairmont Hotel. Open 4:30 p.m. to 1:30 a.m. daily. Hawaiian band plays on a raft in a swimming pool, with the dining tables surrounding. Dinners $3.50. Hawaiian Ham and Eggs at $1.50, or a la carte. Henry Degorog, host.

TARANTINO'S—206 Jefferson St. Open 11 a.m. to 11 p.m. Dinners $2.50 and a la carte. Dan Sweeney, Jr. and Jack Adams. *Seafood, steaks and chops.* Food not outstanding, but try it because it's on Fisherman's Wharf.

PARIS—242 O'Farrell St. Lunch and dinner daily, but no lunch on Sunday. Dinner $1.50. Typical old San Francisco family-style French cuisine in plain surroundings. *Lots of crusty French bread and delicious soup.* Excellent cooking.

BLUE FOX—659 Merchant St. Dinners only, closed Mondays. Ask for Mario or Frank. Dinners from $2. French and Italian style. *Frog Legs Doree, Boneless Squab, Chicken stuffed with wild rice, Rex Sole Marguerite.* In an alley, not bright and shiny, but they know how to cook. The natives eat here.

BERNSTEIN'S GROTTO—123 Powell. Open daily for lunch and dinner. Lunch from 65c, dinner from $1.30. Exclusive sea food and good. *Lobster Princess, Deviled Crab in Shell, Eastern Oysters on Half Shell, Fried Prawns and Abalone served in rooms built like a ship's interior.*

CLIFF HOUSE—Point Lobos Avenue, overlooking Seal Rocks. Dinners daily from $1.50. *Seafood, Steaks, Chicken and Roasts.* Eat while looking through the oversize plateglass windows at the ocean, Seal Rocks and Golden Gate strait.

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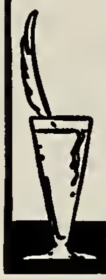

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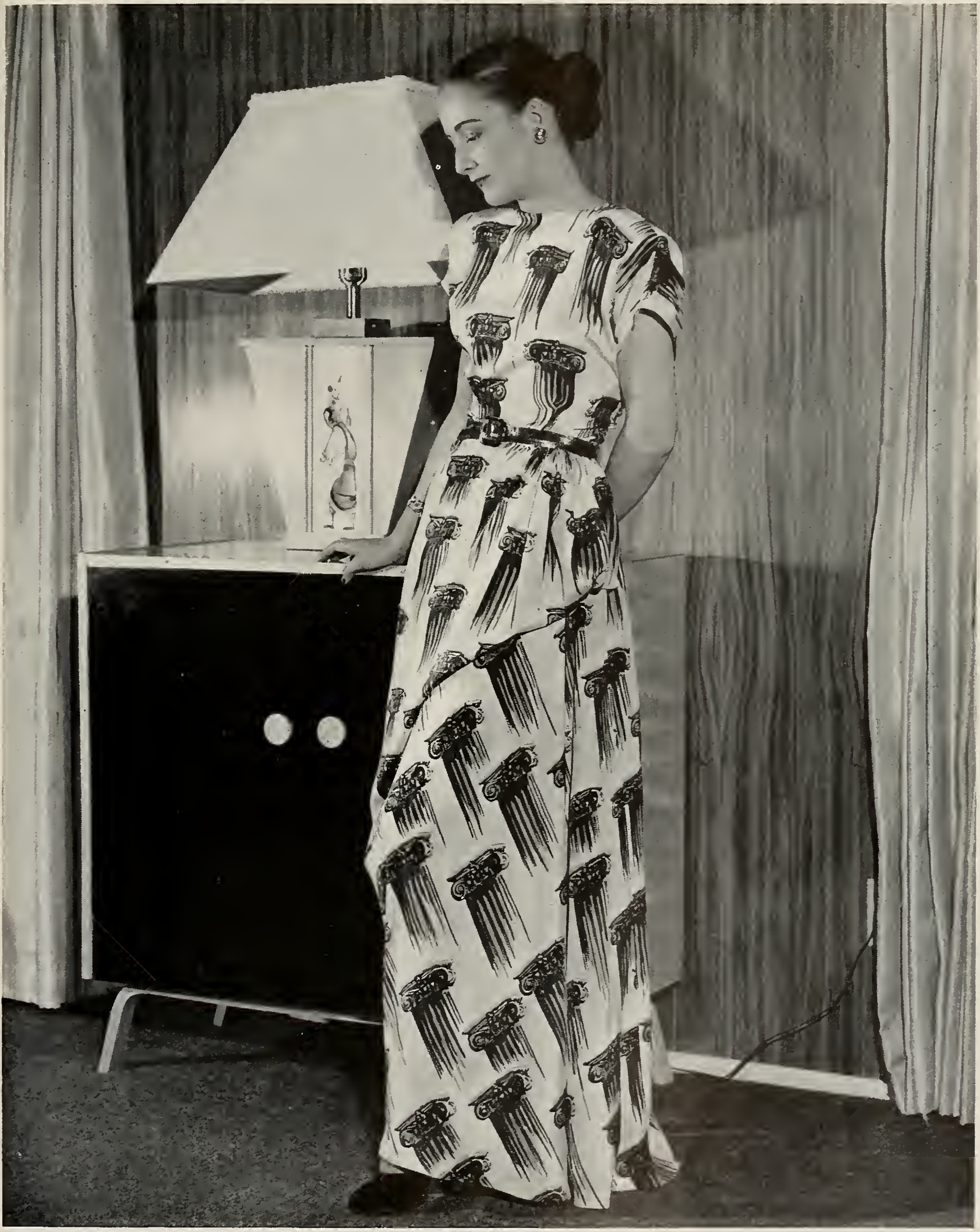

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• On Record

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With summer just around the corner, new record releases follow the general trend set by new books, movies, plays . . pleasant entertainment, easy-to-take hot weather fun. You'll have to wait until fall, though, to get your important listening.

But that doesn't entail any loss of variety . . or quality. New offerings bow to the widest possible range of taste. And who cares about being serious? Sheer enjoyment fits into the California mood whether you're in San Diego or Bar Harbor, Sea Island or Lake Louise.

NEW CLASSICALS

Chopin—Concerto No. 2 in f minor, Op. 21. Elegantly lyric music, full of romantic poetry played by the established Chopin master, Artur Rubinstein, and the NBC Symphony conducted by William Steinberg. Victor. De Falla—"El Amor Brujo." All the fiery color and moodiness traditional to Spain, upon which Leopold Stokowski, conducting the Hollywood Bowl Orchestra, exerts all his famed control of musical dynamics to good effect. Victor.

"Lullaby," by Cyril Scott. A lovely, familiar melody sung as well as could be by Marian Anderson. A single record, with "Hear The Wind Whispering" by Frida Sarsen Bucky getting equally velvety treatment on the reverse. Victor. "Sit Down, Servant" and "Soon—A Will Be Done," a pair of spirituals magnificently recorded and flawlessly sung by the Collegiate Chorale under the direction of the gifted Robert Shaw. Victor.

STRICTLY FOR DANCING

"Square Dances," an exuberant collection of Americana amusingly called, bouncily played, by Cliffie Stone's Band, with instructions for dancing. Capitol. "Manhattan Moods," played by Eddie LeMar, his piano and his orchestra. A collection of old favorites ("Anything Goes," "You Do Something To Me," "I Married An Angel" and others) emphasizing a steady beat excellent for dancing, with a few tricks to distract the attention. Capitol.

"Jerome Kern Songs" and Fred Waring music . . a lush combination in any league. Few surprises in the typical Waring treatment, but very, very pleasant. Decca. "Jealous" as intoned by the Deep River Boys, backed by the contrastingly lively "Charge It To Daddy." The first is smooth, the latter amusing. Victor.

"Moon-Faced, Starry-Eyed," hit tune from Kurt Weill's score for "Street Scene," is wonderfully packaged by Benny Goodman. Johnny Mercer does the vocal so that you hardly miss Art Lund. (Freddy Martin has a good but commercial disc on this tune) Reverse is "It Takes Time," also fine, with a good Mercer vocal. Capitol.

POPULAR STUFF

"Lonely Moments" once again proves that when Benny is really hot, you can't do better than Goodman. Topnotch stuff. "Whistle Blues" on the back is a cutie. Capitol. "Hoodle Addle" is just right for Tex Beneke and the Miller orchestra. The boys do only a fair job on "Anniversary Song" on the reverse. Victor. "Free Eats" and "Bill's Mill," a sizzling pair by Count Basie. Loud but good, with some free-wheeling effects. Victor.

"Le Fiacre" is Jean Sablon's best in a long time, witty and gay. Even though we don't know our French like a native . . the effect comes through. Reverse is on the dreamy side, "J'Attendrai." Victor. "I'll Get Along Somehow" and "Young Girl's Blues" . . latest productions of Julia Lee. Capitol.

household hints

When it's gabardine you're working on, do it the easy way. Simply hang your gab suit on a well-padded hanger in your bathroom. Turn on the hot water and let it steam. In short order the wilted, travel-worn look will completely disappear. Now . . . hang it in the fresh air, letting the wind whip it into those dry, crisp lines you love.

TIME SAVER

Have those ironing day blues? Then why not chinch a bit on the labor? Let the wind do your press-job, whipping the sheets to sun-dried freshness. If you wish, you can smooth up the hemlines with a medium hot iron before putting them away. When you use them next, you'll revel in the wonderful feeling of all that sunshine they've soaked up. And . . . you won't be muttering, "Oh—my aching back!"

HOSTESS HINT

The nicest hostess in the world is she who always has a new toothbrush on hand for unexpected guests. Pick up a flock at the dime store next time you're on a shopping binge and put them on your bathroom emergency shelf. That is, do it if you want your guests to get that overnight habit!

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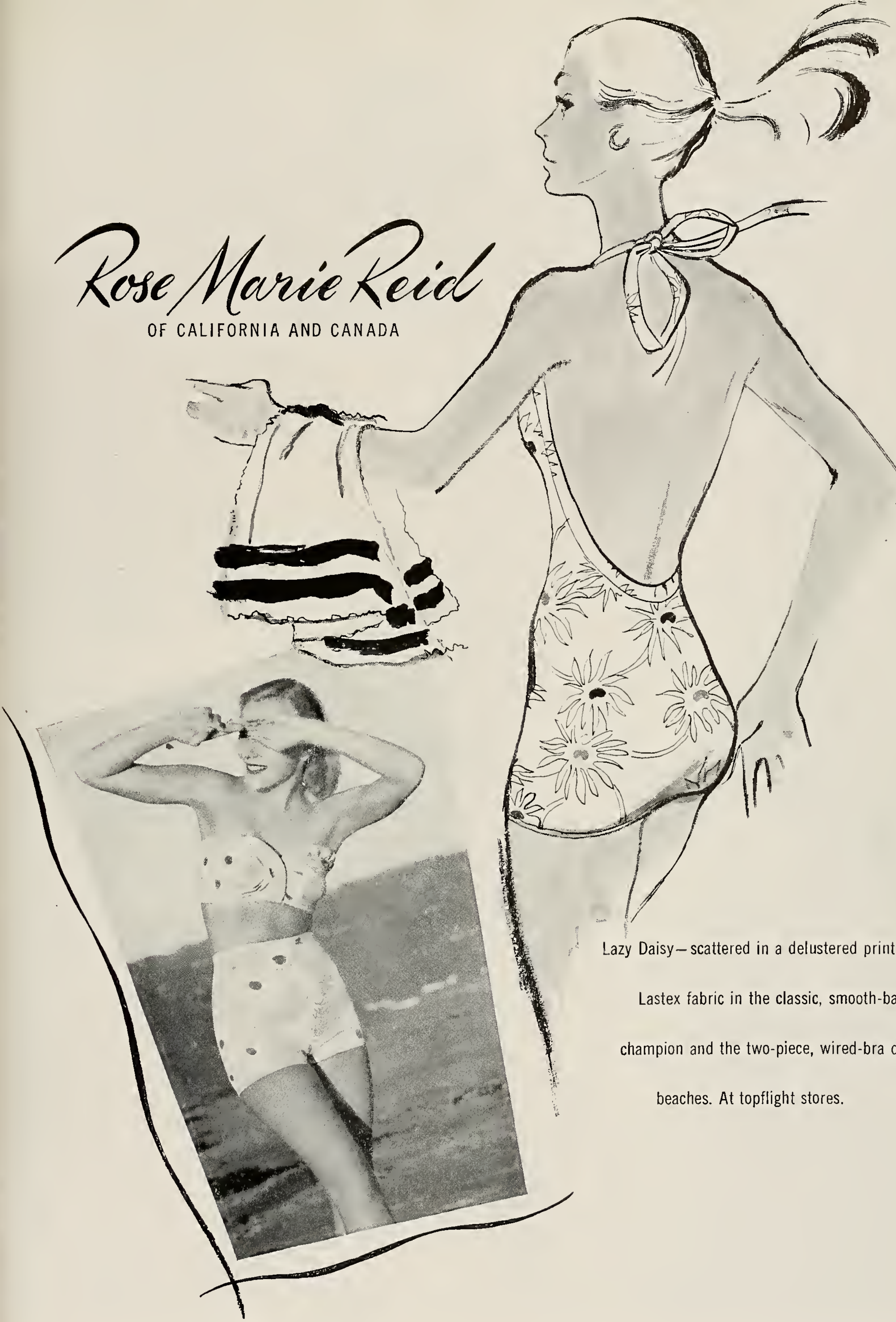

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Cole
OF CALIFORNIA
ORIGINAL

*COLE'S ORIGINAL METHOD OF ELASTICIZING FOR PERFECT FIT. *T. M. REG.

Two-piece play suit that doffs its striped skirt to reveal stripped-for-action shorts and blouse . . . so typically De De Johnson. Tiger Tail striped crepe in melon, lime or Chinese blue and white. Sizes 10 to 16, $35.

It's a Buffums' Sun-Charm Fashion*

Buffums'

LONG BEACH, CALIFORNIA

Buffums'

LONG BEACH, CALIFORNIA

Virginia Country

Jackman Custom Originals: Cardigan jacket of doeskin flannel in gray, tan or gold. Sizes 36 to 46, regulars or longs, $35. Hand-tailored wool gabardine slacks in tan, blue, gray or brown. Sizes 30 to 44, $25. Thomas white shirt with button-down collar, sizes 14½ to 17 — washable! $10. Buffums' Store for Men

Alamitos Bay

Caltex halter bra, little boy shorts, doll waisted coat. In famous Celanese† Prospector, Sail white . . . sizes 10 to 16. Bra and shorts, $10.95, Coat, $14.95.

It's a Buffums' Sun-Charm Fashion*

*Reg. U. S. Pat. O

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LONG BEACH, CALIFORNIA

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of shoes and hosiery,
look to . . .

The Shoe—Zuckerman & Fox,
black, red, grey, Balenciaga
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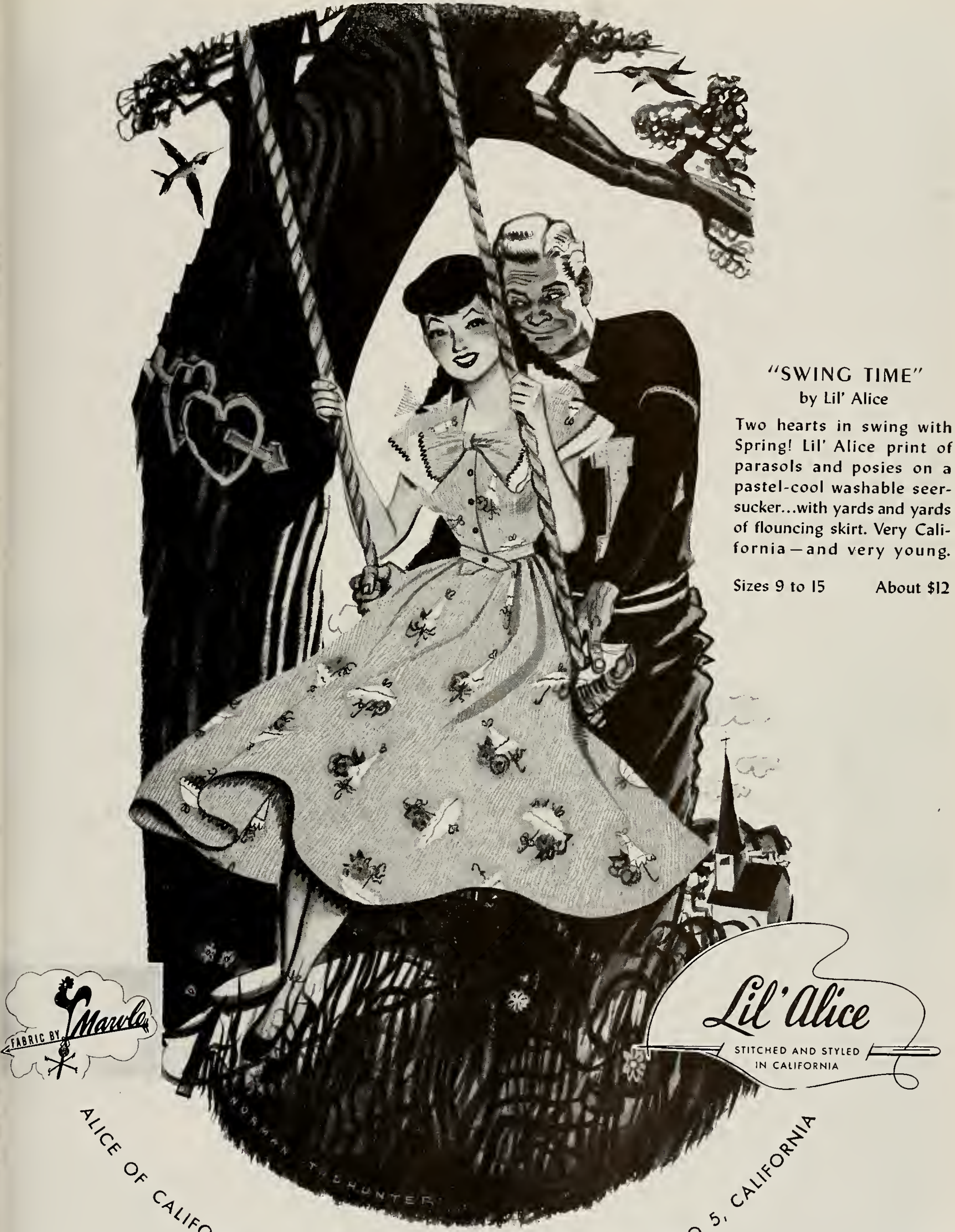

"SWING TIME"

by Lil' Alice

Two hearts in swing with Spring! Lil' Alice print of parasols and posies on a pastel-cool washable seersucker...with yards and yards of flouncing skirt. Very California—and very young.

Sizes 9 to 15 About $12

FABRIC BY Marvle

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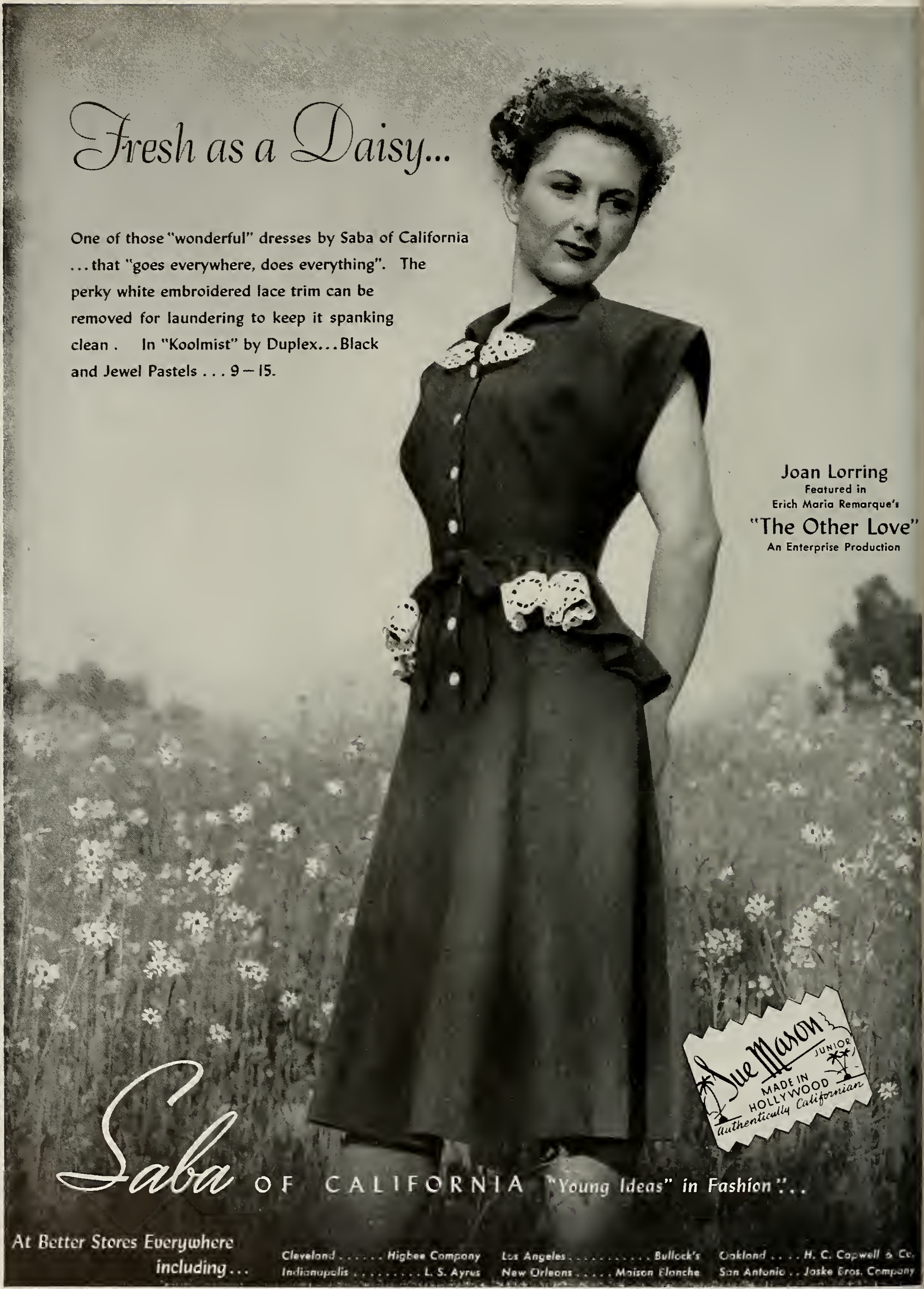

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One of those "wonderful" dresses by Saba of California ...that "goes everywhere, does everything". The perky white embroidered lace trim can be removed for laundering to keep it spanking clean. In "Koolmist" by Duplex...Black and Jewel Pastels . . . 9 – 15.

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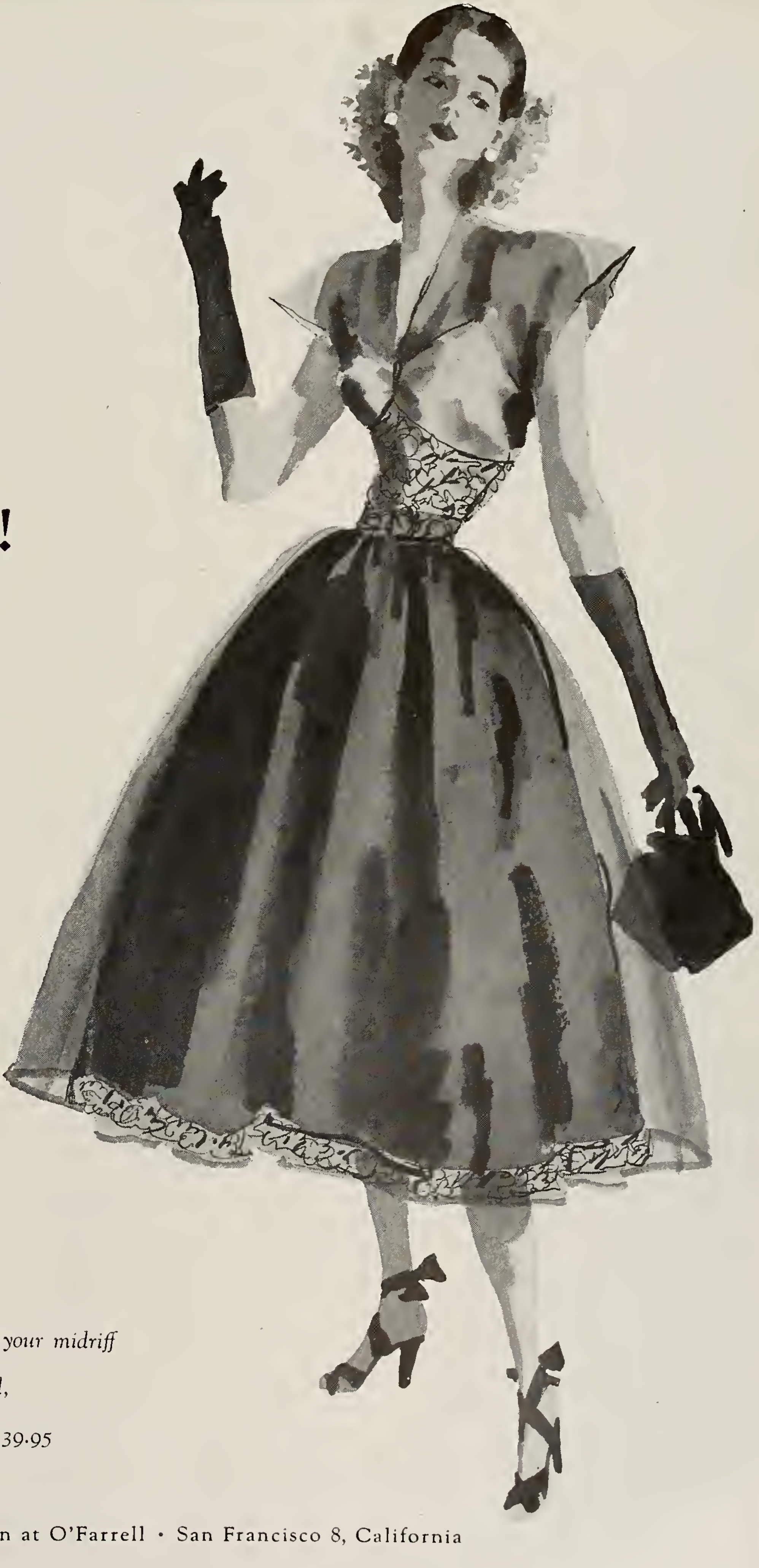
pure allure . . .

in a gala new

short

long dress!



O'CONNOR
MOFFATT
A
MACY
ASSOCIATE

Daring, baring sheer black veils your midriff with misty lace . . . flaunts a full, full ballet skirt. Sizes 10 to 16. 39.95

O'Connor, Moffatt · Stockton at O'Farrell · San Francisco 8, California

TOUJOURS TRIGÈRE! For the deft way she combines American spontaneity and Parisien chic...for her exquisite detailing and vivid styling, long live Pauline Trigère!

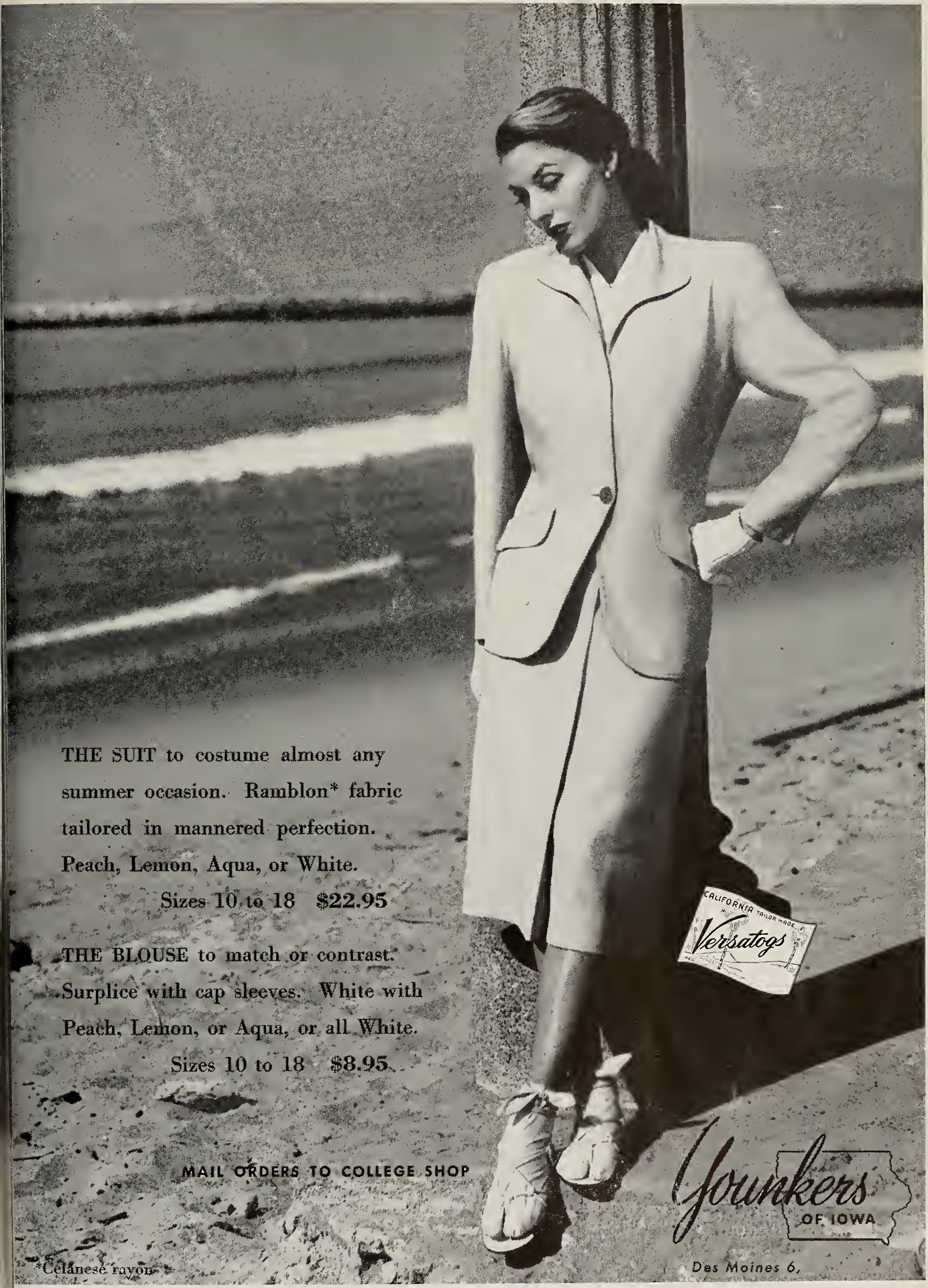
ET VIVE LE ZIPPER COUVERT! That's what they're saying both here and abroad—long live the fabric-covered zipper for its discreet blending, its imaginative contrasts! Look for Waldes Kover-Zip on finer fashions.

Ask for it at notion counters.

WALDES KOVER-ZIP

REG. U.S. PAT. OFF.

WALDES KOHINOOR, INC., LONG ISLAND CITY 1, N.Y.



THE SUIT to costume almost any summer occasion. Ramblon* fabric tailored in mannered perfection. Peach, Lemon, Aqua, or White.
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THE BLOUSE to match or contrast. Surplice with cap sleeves. White with Peach, Lemon, or Aqua, or all White.
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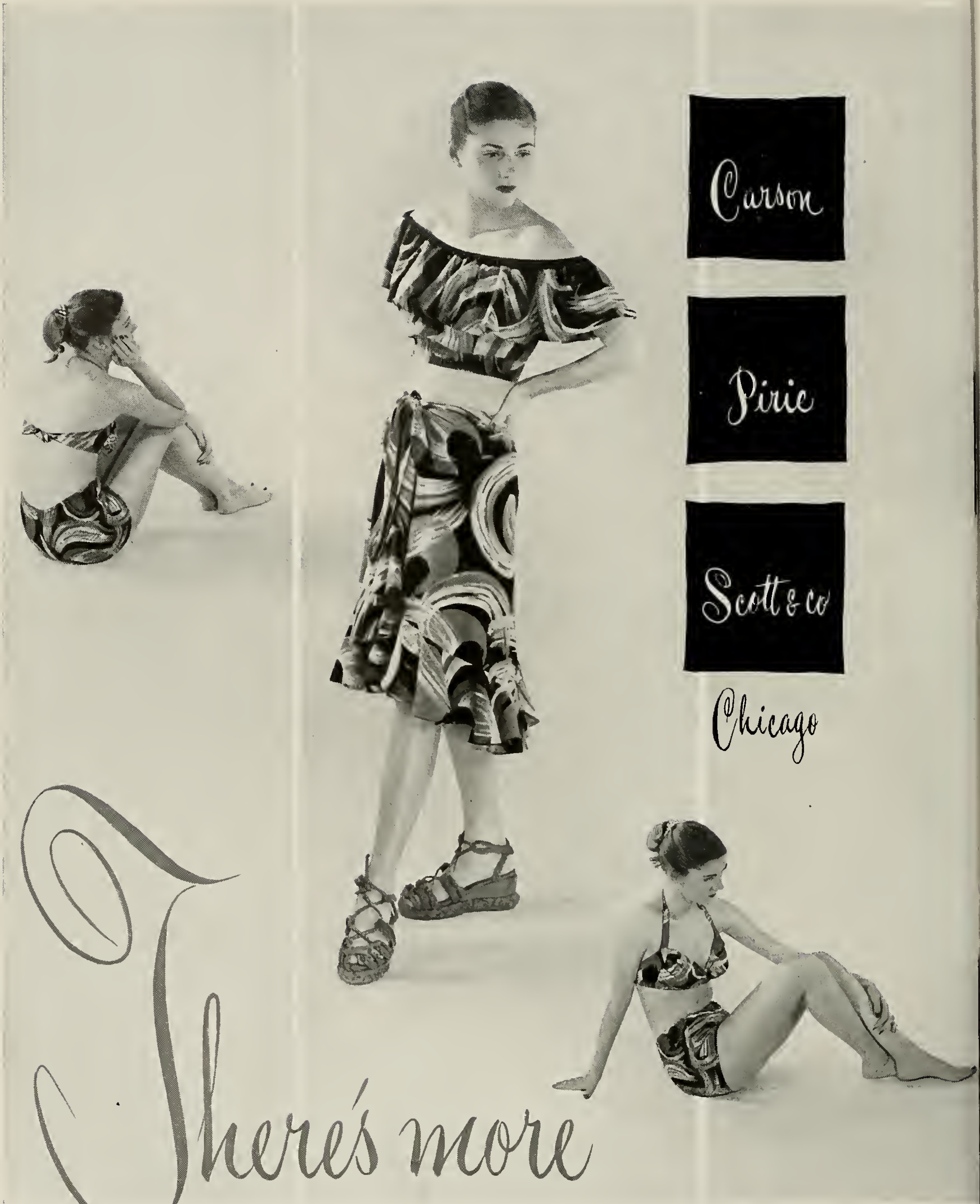
MAIL ORDERS TO COLLEGE SHOP

Younkers
OF IOWA
Des Moines 6,

*Celanese rayon

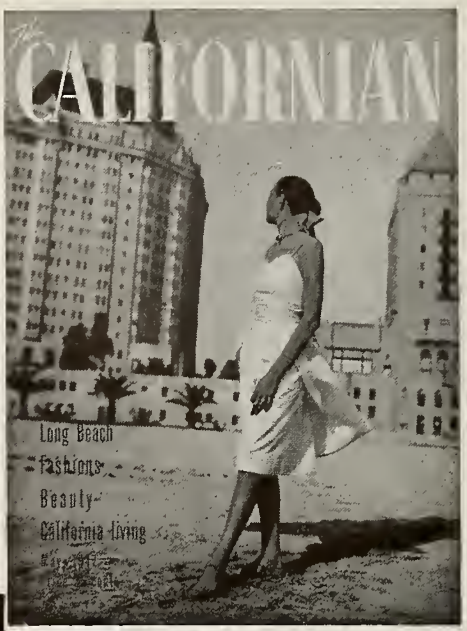


There's more

than meets the eye . . . (but not much more) to this rhumba dress by Cole c California. Underneath its well-placed ruffles there hides a hint of a bathing suit—built minimum for maximum maneuvers. In black with aqua or chartreuse. Small, medium, and larg sizes. The dress, 17.95. The swim suit. 11.95.

■ **CASUAL CLOTHES, FOURTH FLOO**

VOL. III NO. 4 MAY, 194



STRIPES AWAY! On the sands of Long Beach she wears Pat Premo's sun-dress . . . its peplum is really an overskirt, its lines are purely functional. In Dan River Cordspun, sizes 10-14, about $25 at Buffums', Long Beach; Younkers, Des Moines; The Hecht Co., Washington, D. C. Capezio cutaway sandals, "Smooth Tan" by Charles of the Ritz.

CALIFORNIAN

"FOR THE CALIFORNIA WAY OF LIFE"

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By WILLIAM J. BOWEN

LONG BEACH . . . Willmore'

WHERE

- **● 300,000 people have a folklore all their own**
- **● Recreation is a city business**
- **● To build a port they drill another oil well**
- **● A disaster only pruned the tree**

There's no telling how many lazy centuries ago the Puvu and Suango Indians began setting their smoke fires along its palisades, hunted rabbits across its grassy plains, or first traded with the island tribes on its sandy shores.

Cabrillo was the first European to set eyes on its naked, semi-tropical beauty. Manuel Nieto grazed his cattle there; and John Temple and Abel Stearns raced their horses from its hillocks to the water's edge. Then the Bixbys, who once owned the whole of it, pastured their sheep over its two sprawling ranches . . . the same Bixbys who today, in their third and fourth generations, are still the city's First Family.

The establishment of a seaside city really was the dream of an English bachelor and school teacher, one William Willmore. Willmore City, however, was all but a total failure, and twenty years later its founder died within its bounds . . . a broken, penniless man. But Willmore's Dream persisted none the less, and flowered. Even during his life he watched, from the shadows of its street corners, other men shape a great city . . . shaped from the plans he had penned . . . and built upon the broad streets he had staked out. He was not even spared the ignominy of seeing its name changed from prosaic Willmore City to prosaic Long Beach. He died at 56 . . . but had lived too long.

Willmore's Dream come true is today California's fifth city. From a statistician's eye-view it has had an exciting, throbbing record. It has an estimated population in excess of 300,000. It was once (1900-1910) the fastest growing community in the nation, and always a close contender for that title. Presently its citizens have the highest per capita buying power of any metropolitan area of its class . . . anywhere.

It is a slumless city of upper middle classes seasoned with a handsome sprinkling of unknown but well-to-do coupon clippers. And while the nation's attention has been focused upon the leaps-and-bounds expansion of Los Angeles, Long Beach outdid its giant neighbor . . . acquired a headache for its pains. For as Los Angeles chalked up a 15 per cent permanent population increase . . . during and since the war . . . Long Beach tripled that record, percentagewise, with a mark of 47. Consequently, 25,000 new houses are desperately needed.

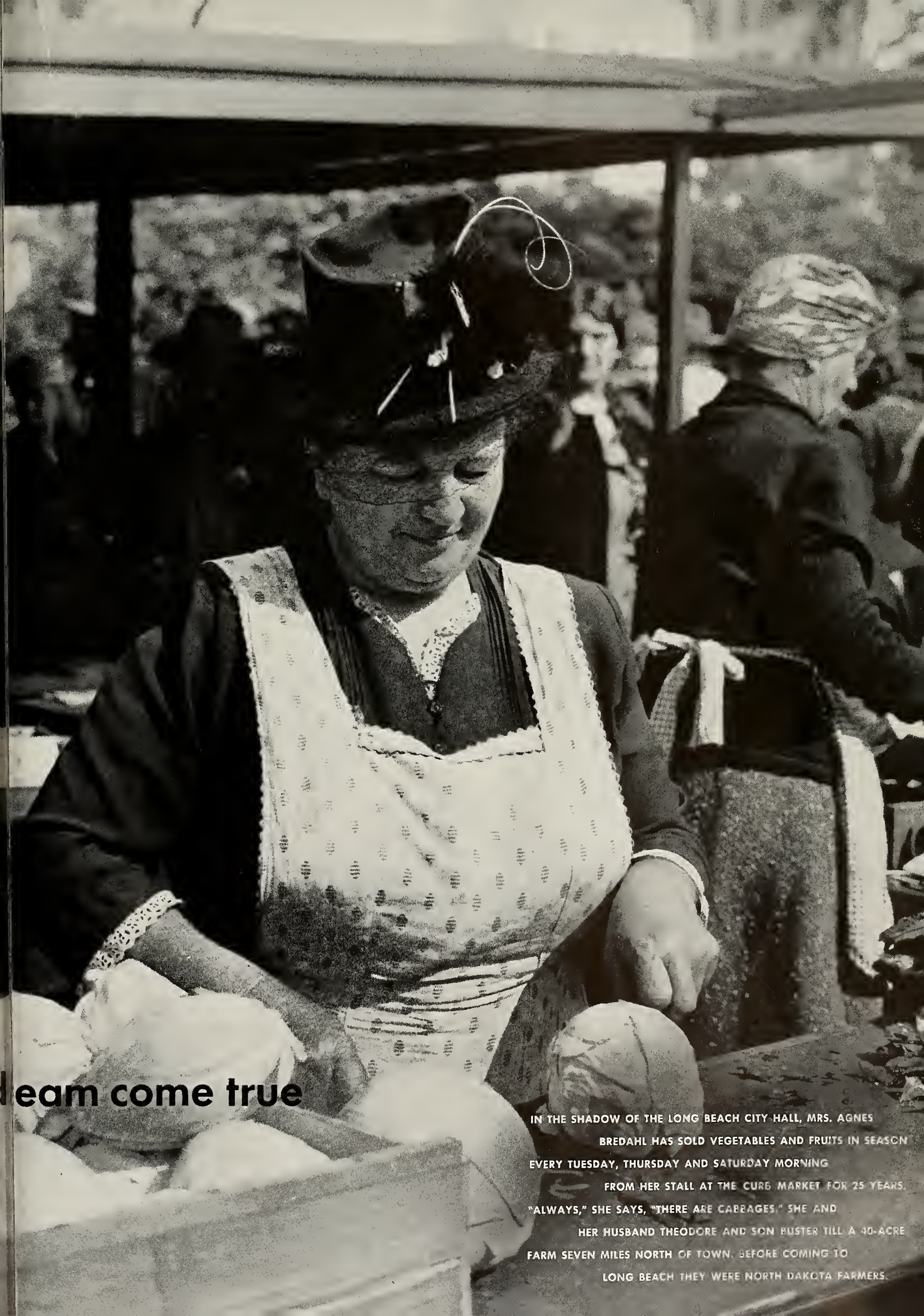
Willmore's Dream today has become a port city and something for adjacent Los Angeles Harbor to reckon with. It is home anchorage to the greatest flotilla in history . . the United States Pacific Fleet. But more than that . . across its docks, lining 28 miles of man-made port frontage, pass hundreds of millions of dollars worth of cargo in world commerce every year. Willmore's Dream today is an adolescent industrial giant, already with hair on its chest and flexing its muscles proudly. Some 400 industries have a $150,000,000 investment there. Signal Hill, bristling with a forest of 2,100 oil derricks, is visual evidence of the most fabulous oil strike in history . . while the newer Wilmington Field pumps $5,000,000 into the city coffers each year.

But Willmore had dreamed more particularly, and less statistically, of a pleasant seaside resort. And that . . with all its oil derricks and shipyards . . Long Beach is, too. Its eight miles of wide pleasure beach is one of California's best. Its neat and orderly Pike with its roller coaster, penny arcades and tattoo parlors is for the gay and light of heart. The parks are devoted to lawn bowling, horseshoes, roque and card clubs. For the sportsman there are fishing, yachting, boat racing on bay or ocean. The mean annual temperature of from 55 to 65 degrees and the 12-inch annual rainfall are as ordered by the Chamber of Commerce. Willmore's Dream is a civic center where people from seventy-two surrounding communities come to shop. Its neat, white limit-height buildings line wide streets and boulevards that are exactly as William Willmore had planned them.

But the many-faced city of Willmore's Dream has another facet. Some would call it a folksy, neighborly side. Others, less kind, simply call it "corny" and let it go at that. But be that as it may, the passing phase of its gallused days . . when Long Beach was known everywhere as "Iowa By the Sea" . . will be lamented by many Californians when the last pernicious relics of this era, the Spit 'n' Argue Club, the horseshoe tournaments, the Curb Market, the electric wheelchair "Autoettes" are finally absorbed and dissipated. Yes, Willmore's Dream, as it has come true in 1947, is a long journey from that day in 1870 when the little English school teacher landed at Wilmington and set off across the fields and mud flats for Anaheim . . that day when he paused to rest, at what is now the intersection of American Avenue and Anaheim Street, looked about him, breathed in the good air and said to himself, "Ah, here, what a glorious spot for an American colony!"

The story of the City of Long Beach springs from that moment. But the story of its shores is much older and is mellow with the lore of the conquistadores, the dons and the Yankees. Let's examine this history in old-fashioned chronological order.

THE BAY OF SMOKES: Long Beach, and for that



eam come true

IN THE SHADOW OF THE LONG BEACH CITY HALL, MRS. AGNES BREDAHL HAS SOLD VEGETABLES AND FRUITS IN SEASON EVERY TUESDAY, THURSDAY AND SATURDAY MORNING FROM HER STALL AT THE CURB MARKET FOR 25 YEARS. "ALWAYS," SHE SAYS, "THERE ARE CABBAGES." SHE AND HER HUSBAND THEODORE AND SON BUSTER TILL A 40-ACRE FARM SEVEN MILES NORTH OF TOWN. BEFORE COMING TO LONG BEACH THEY WERE NORTH DAKOTA FARMERS.

LL PRESS SERVICE

Long Beach is California's Fifth City

Retired engineer Charles Lopions drives his wife across Long Beach's Lincoln Park in one of the hundreds of electric perambulators in use. They require no license.

A mechanical, kicking Missouri mule grinds, and at same time helps to sell Missouri horse radish from this Long Beach farmer's Curb Market stall. "Big kick" guaranteed.

FRESH GRATED
MO. HORSERADISH
WITH A
BIG KICK
NCH FRIE
UTS

Shuffleboard is one of the park activities that
Long Beach a neighborly, folksy community . .
paradoxical disregard for high-geared industrial

"No one who keeps kicking you in the pants can
get ahead of you," is the title of this Spit 'n'
Club speaker's harangue. Club is maintained by

Alamitos Bay, with a backdrop of palm trees and oil derricks, is one of California's favorite sailing and boating spots . . all year 'round.

Marine Stadium, built in 1932 for Olympic Games, is claimed . . in typical superlatives . . to be the finest racing course in the world.

was this Liberty type freighter . . . significantly named for Council Bluffs, Iowa . . . a waterfront town. The last of Cal Ship's 467 vessels built during the war

A sailor and his girl "doing the Pike" are usually susceptible to having their picture taken . . with a phony jail as prop. It's good business, too, at two dollars a copy.

LONG BEACH JAIL
BEING CLEANED
LONG BEACH

Bathing queen contests are conducted in Long Beach at the drop of a hat . . resulting in a never-ending flow of "leg art" publicity for the resort city. Meet the queen!

matter the Pacific Coast, nodded dozily at history in mid-siesta 400 years ago. From shipboard Juan Rodriguez Cabrillo looked across the amber kelp beds and watched the sparkling foam of the breakers gently lick a ten-mile strip of wide, white sandy beach. Seaward and over his shoulder lay Santa Catalina Island, which only a few days before he had discovered and explored. Before him and to either side lay the wide arc of an open bay. Although the shore formed a part of the western frontier of this unknown continent, at this point the grassy plains and the low bluffs looked south, not west, across the Pacific.* The promontory of the Palos Verdes Hills, jutting seaward to form the western arm of the bay, gave protection to the waters from the storms beyond whose waves mercilessly pummeled the Redondo shores.

Here, truly, the Pacific was pacific. And before the adventuresome craft slipped across the great bay for its historic landing at San Pedro, Cabrillo watched. He watched and saw smoke fires dotting the coastal plain . . . fires set and tended by Indians readying for a great rabbit drive. Smoke curled skyward from the spring among the little cottonwoods along the muddy margins of the San Gabriel River to the east. Smoke surged along the parched mouth of the Los Angeles River to the west. Atop the palisades, whose bluffs were yellow with sand verbena and purple with ice plant, smoke sent the rabbits scurrying across the grassy fields. And four miles inland, from the highest knoll which commanded a view of the plain, the surf and the island beyond, smoke rose in busy support of the earnest matter of the rabbit drive.

Or so, at least, it may have been.

At any rate, before sailing northward along the Pacific shores and on into the darkness of history, Cabrillo, the explorer, paused a moment to give the bay a picturesque, but now forgotten name: *Bahia de los Fumos*—The Bay of Smokes. Unimpressed, the Puvu and Suango Indians went on about their Indian ways and smoke fires without further intrusion for another hundred and fifty years.

RANCH OF THE LITTLE HILLS: Nieto to Temple to Bixby: Through these three family names alone title to some Long Beach property has been passed from its very beginnings to the present day.

But these beginnings were not hatched until more than two hundred years after Cabrillo had sailed away and the conquistadores and the padres had come to occupy the land of the Californias in the name of the King of Spain. They set up presidios, established missions and founded pueblos. Then, in what was the second of the California land grants ceded in the name of the Spanish crown, a two hundred thousand-acre plot of land

(Continued on page 66)

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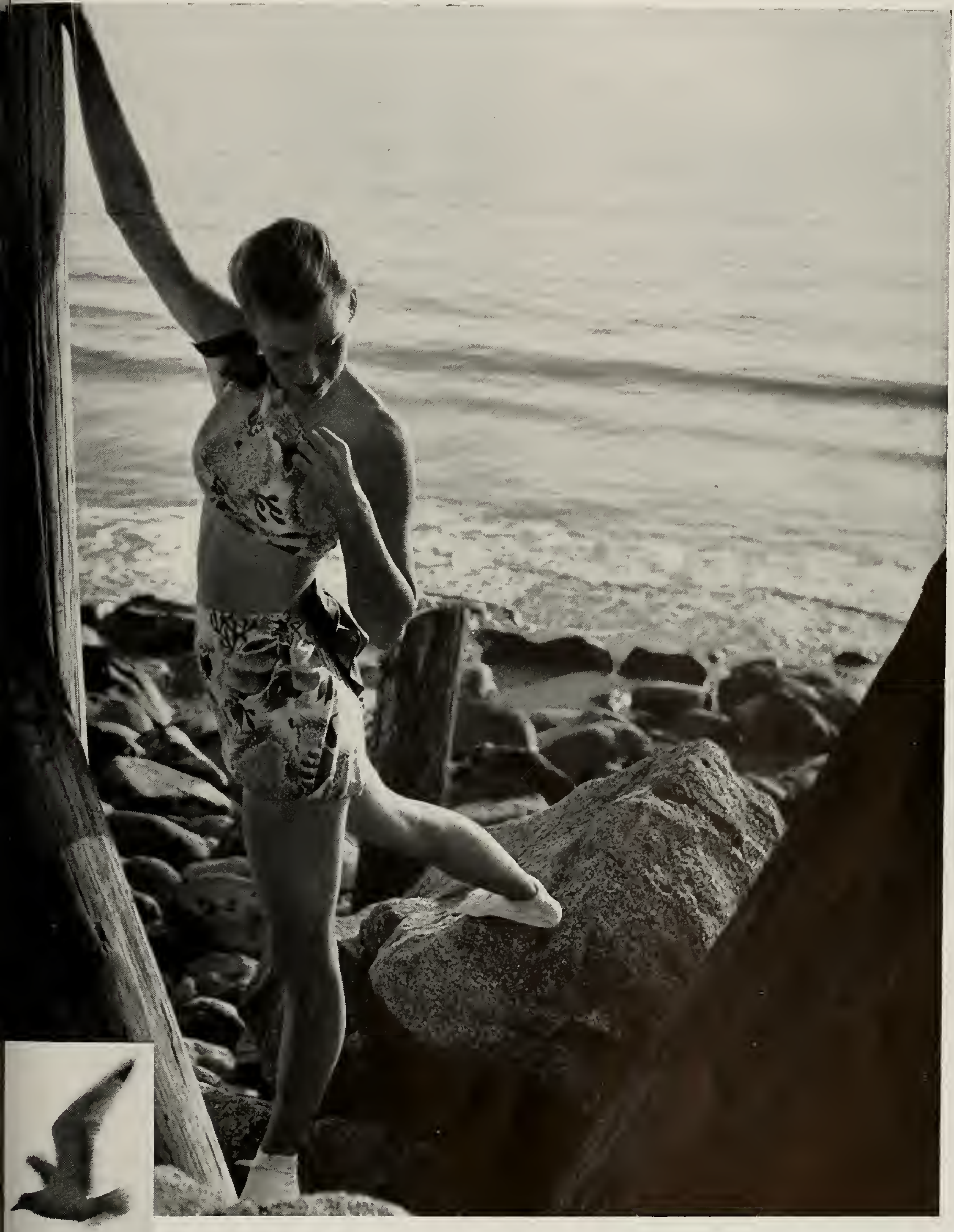
*California's coastline here is such that from Los Angeles one may travel either due west 18 miles to the ocean at Santa Monica or 22 miles due south to it at San Pedro or Long Beach.



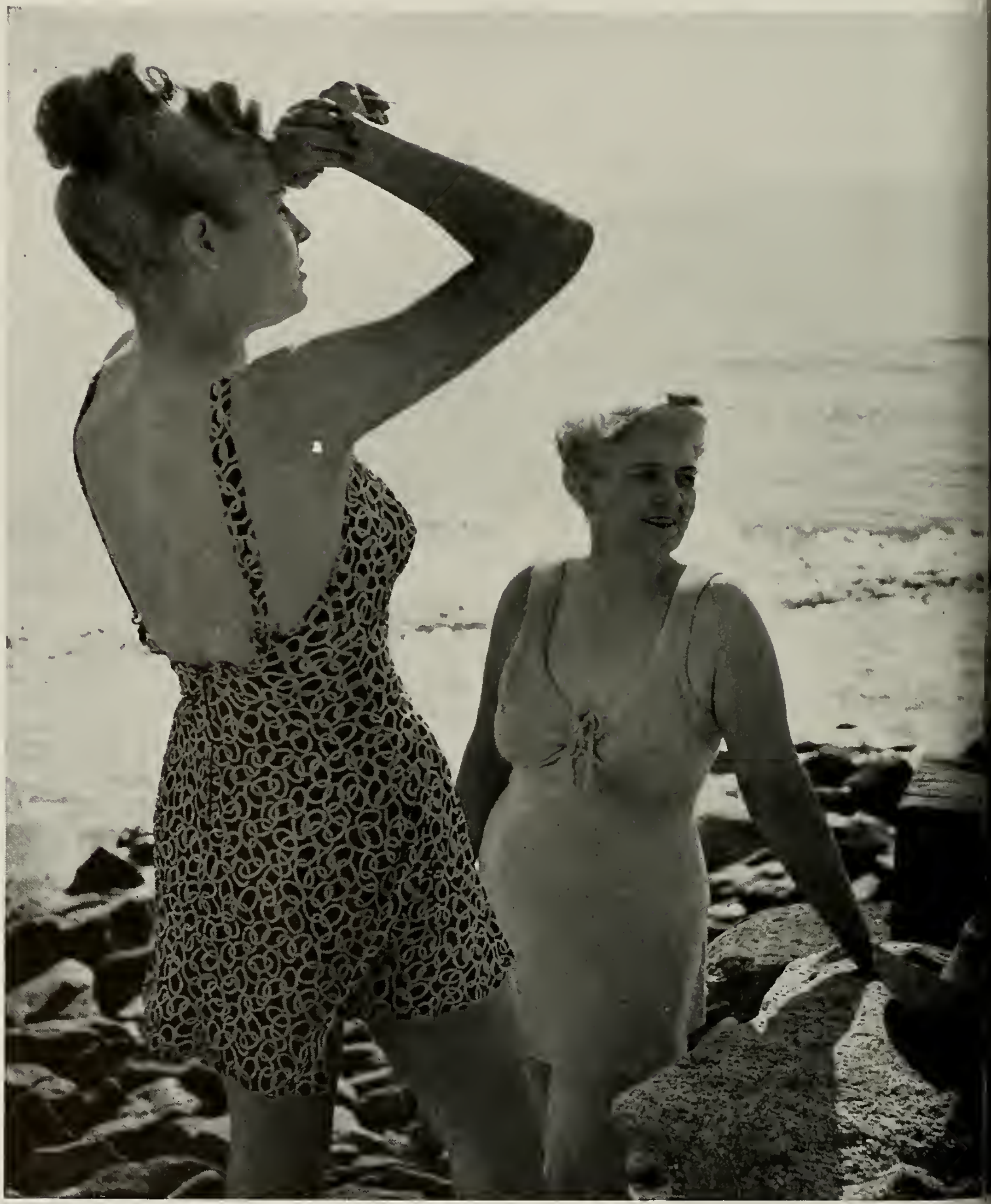
DOWN TO THE SEA IN PRINTS . . . GIDDY SHOW-OFFS THAT ARE RIGHT IN THE SWIM, TOO . . . *LEFT,* CATALINA'S BREEZY AZTEC TRICO, FROM CALIFORNIA FABRIC CO.; SKIN-TIGHT SHORTS WITH SWIM-EASY SKIRT . . . REVERSIBLE BRA; PLUS LONG SLEEVED BLOUSE (NOT SHOWN). A PRACTICAL PLAY TRIO, SIZES 32-38, ABOUT $20 AT THE MAY CO., LOS ANGELES; THE HECHT CO., WASHINGTON, D. C. *ABOVE,* CALTEX PUTS ROWS ON A BRIEF-AS-YOU DARE SUIT OF SANFORIZED COTTON; SINGLE SHOULDER STRAP, BACK ZIPPER IN SLIM-FITTING SHORTS. SIZES 10-16, ABOUT $15 AT BUFFUMS' LONG BEACH; HUDSON'S, DETROIT; DAYTON CO., MINNEAPOLIS.

SUMMER SEAS, A SHINING INVITATION TO DEB AND MATRON, TOO . . . A COME-ON TO THOSE WHO'RE DRESSED FOR WATER SPORTS. *THIS PAGE*, TWO GANTNER OF CALIFORNIA SWIMSUITS FOR WOMEN: *LEFT*, DRESSMAKER VERSION WITH ELASTICIZED SHIRRING . . .
RAYON JERSEY, SIZES 36-44, ABOUT $15 AT LIVINGSTON BROS., SAN FRANCISCO; Z. C. M. I., SALT LAKE CITY.

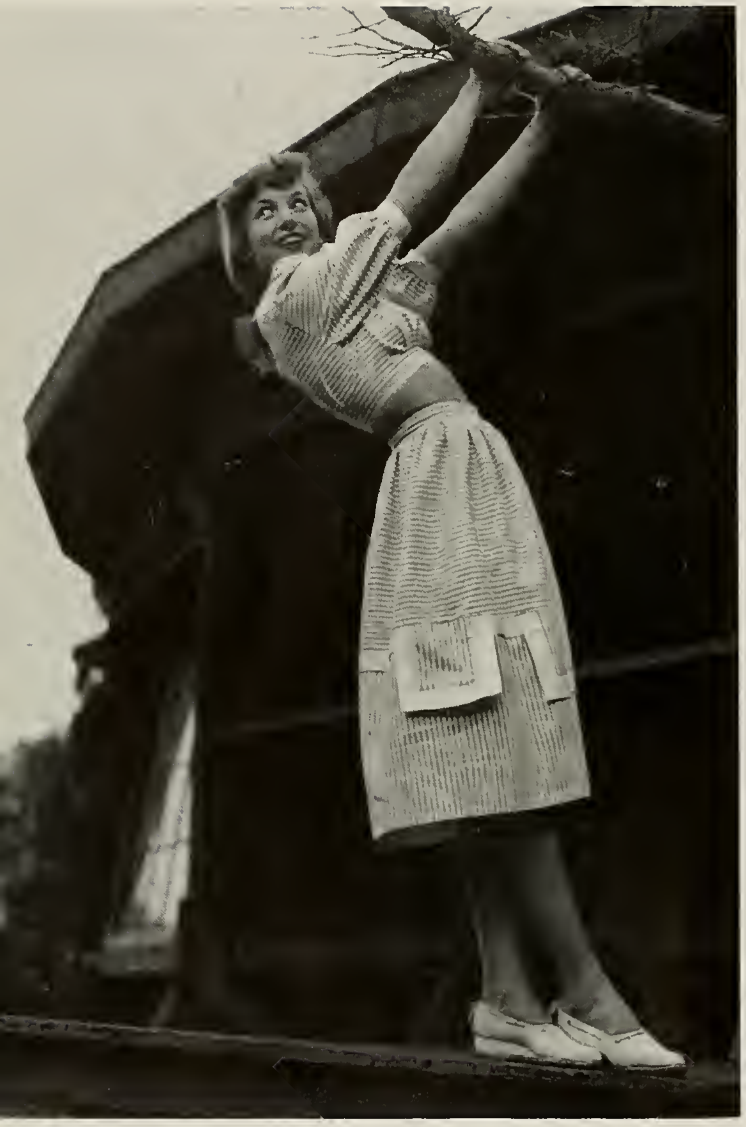
RIGHT, SLEEK-AND-SIMPLE WOOL JERSEY, SPECIAL BRA SUPPORT; SIZES 38-48, ABOUT $18.

OPPOSITE PAGE, LEFT, COLE OF CALIFORNIA'S SHIRRED MATLETEX SUIT . . . MOONBEARER PRINT; ABOUT $15 AT COULTER'S, LOS ANGELES; CARSON, PIRIE, SCOTT & CO., CHICAGO; YOUNKERS, DES MOINES.

RIGHT, MAB'S CLASSIC ELASTICIZED SATIN, SIZES 32-38, ABOUT $14 AT BUFFUMS', LONG BEACH; THE HECHT CO., WASHINGTON, D. C.; BEST'S, SEATTLE; THE MAY CO., LOS ANGELES. AFOOT, GAY COTTON TABBIES.



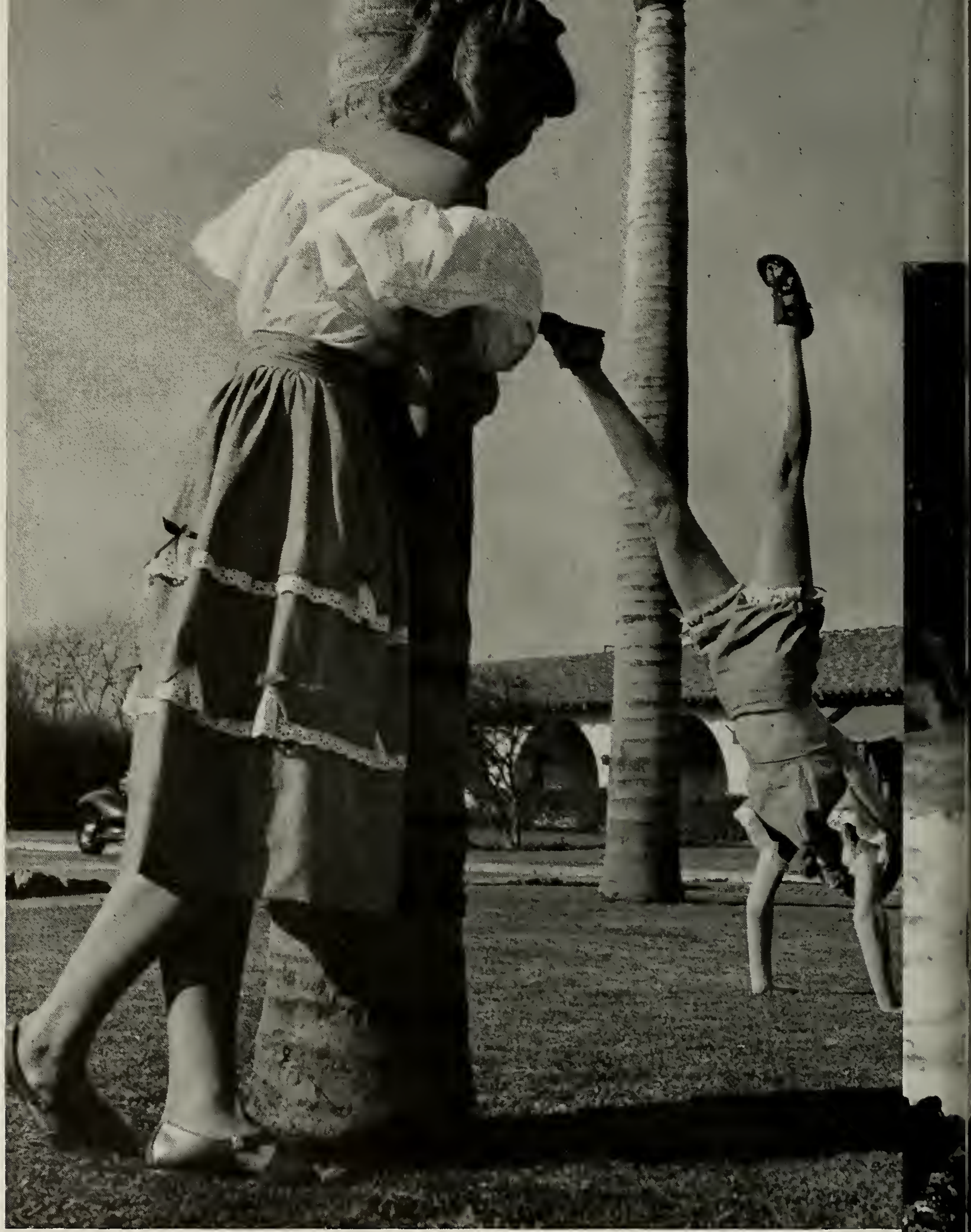
DASH TAYLOR



YOU'RE BARED FOR FUN: MIDRIFF BY TABAK, *THIS PAGE,* OF DAN RIVER COTTON WITH HUGE WHITE SQUARES BORDERING SKIRT. ABOUT $16 AT B. ALTMAN, NEW YORK; F. & R. LAZARUS, COLUMBUS.

YOU'RE BRIEFED FOR SUN: *OPPOSITE PAGE, LEFT:* SKIMP SET BY F. B. HORGAN; SHORTS, BRA, $9; COAT, $12; SKIMP, $15; AT BUFFUMS', LONG BEACH; CROWLEY, MILNER, DETROIT. *RIGHT:* SCALLOP-EDGED CORLISS ARCHER BY JR. MISS OF CALIFORNIA IN MILTON BLUM'S COTTON CALCUTTA; ABOUT $15 AT BUFFUMS', LONG BEACH; A. HARRIS, DALLAS; MABLEY & CAREW CO., CINCINNATI.

NE
B.K.



YOU LIKE THE OLD-FASHIONED. LOIS-PAUL'S SET IS LIGHTLY TRIMMED WITH LACE, BUT PRACTICALLY YOURS IN DENIM. FOUR PIECES ABOUT $60, OR HAVE THEM INDIVIDUALLY; AT BUFFUMS', LONG BEACH.

YOU PREFER TO BE MODERN. SLIM-BODICED PLAYSUIT FROM MARJORIE MONTGOMERY IN GALEY AND LORD PLAID HAS POCKETED DIRNDL THAT BUTTONS DOWN FRONT; ABOUT $18, AT BUFFUMS', LONG BEACH; HUDSON'S, DETROIT; B. ALTMAN, NEW YORK.

DASH TAYLOR

a woman speaks her mind

by bette davis

Two years ago we were still at war. On fighting fronts all over the world our men were giving up their lives that we might live in a free and decent world. Here at home the women of America, in their own way, were fighting too. Some became WACS, some WAVES, some worked in factories, some rolled bandages, some worked in hospitals. The list was long . . . the occupations varied. But the important thing was that women were helping.

Today we have a so-called peace. It takes no oracle to tell us that unless we are willing to fight for that peace we will not have it long. Once again the American women must help, not by physical action, but by mental doing. Yet, for the most part we women are shrugging our shoulders, saying "It's none of my business," or "What can I do?" To put it bluntly, the average American woman has stopped thinking . . . and unfortunately at a time when it is most dangerous.

Most of us have never really grown up. Superficially we appear mature. We dress well and eat well. We have a patter of talk that would make a circus spieler jealous. We appear to know what is going on in the world because we can say, "Oh, yes, I saw something about that in a picture magazine." But if pressed for an opinion we are at a loss, because we don't really know the difference between Trieste and Tel Aviv, between Bretton Woods and the Redwood Forest. Our world is a smart, slick-papered, sugar-coated one, and any resemblance to the "one world" in which we live is purely coincidental.

The biggest stumbling block is that women do not understand how much they can accomplish.

"What good can *I* do?" wails the American woman.

The answer is "Plenty!"

Alone, it's true, she can do little; working with millions of other women she can do a great deal. During the war almost every housewife saved fat because it was needed in the manufacturing of explosives. The results of this campaign were staggering. When draft boards and canteens needed to be staffed, when towns and cities needed air raid wardens, it was the women who found time to give their services. Because of the war, people became conscious of themselves as citizens; communities discovered they were a part of an even larger community. Today there is another need. The need for peace. The women of America must have a mind in this. By acting individually, as in the wartime saving of fat, they can produce a collective result that will have tremendous influence and power.

Each year we all give money to the March of Dimes for the fight against infantile paralysis. No one of us raises all the money . . . each of us gives a little. Now, today, before it is too late, let every woman of us begin our fight against mental paralysis in our homes. Let us call ours The March of Thoughts. If we can give a thought each day for better living and thinking, our results will be staggering, too!

How is this to be accomplished? First and foremost we must begin with ourselves. *We* must learn to think. We must accept the responsibility of stimulating thought in our homes. And by each of us working as individuals we soon will discover that, as a community, a state, and finally, a nation, we will have made real progress in the fight for a better world. As individuals we must become aware of what is going on in the world. We must look beyond the headlines of the newspapers. We must read, not only one columnist's opinion, but several . . . not only one book, but many. We must become informed.

There is more to the newspaper than the weather report, more to the radio than the funny comedian, and more to day-by-day thinking than: "What shall we have for dinner?" Today many women say they are too busy keeping up their homes to keep up with the world. I believe it is better to have a little more dust on the furniture and a little less dust on the brain.

To do these things we must re-educate ourselves. If we break an arm we must re-train the muscles before we can use it again. It is the same with our minds. We must learn to use them . . . this we can do only by continuous concentration. We cannot go to bed filled with high ideals and wake up in the morning "a new woman." We will agree that tolerance is a good thing. But this is not something we can buy at the corner drugstore. We must work for it. We must read and hear all sides of all questions. We must learn about the peoples of the world and try to understand them.

This done, dinner-table conversations can become meaningful and purposeful, instead of dealing with "what Mrs. Smith said about Mrs. Jones" or "how the refrigerator broke down." Children should grow up believing that minds as well as mouths can move.

We should realize that children are not born with prejudices. They acquire them from their parents and their environment. For example, the seemingly innocent "Eenie, Meenie, Minie, Mo, Catch a Nigger By The Toe" is a basic breeder of intolerance. A child who uses this rhyme unconsciously builds within himself a prejudice. This may be a small thing, but oak trees are still growing from acorns, and white children are still stoning negro children in the state of Georgia. Whether it be the Russians or the English, the Jews or the Catholics, we must be careful of illogical thinking. We are too tempted to, without thought behind it, pass off another's inadequacies by saying, "Oh, he's just a ———."

When children come home parroting something they have heard in school, it is not enough to say, "You shouldn't talk like that." We must take the time to explain that there are two sides to any fence. We must make them reason and think for themselves. Children can think . . . they do think. And we cannot begin too early, for intolerance is as habit-forming as smoking cigarettes and as difficult to swear off.

the women who
helped win the war
are responsible for
keeping the peace
. . that means YOU!

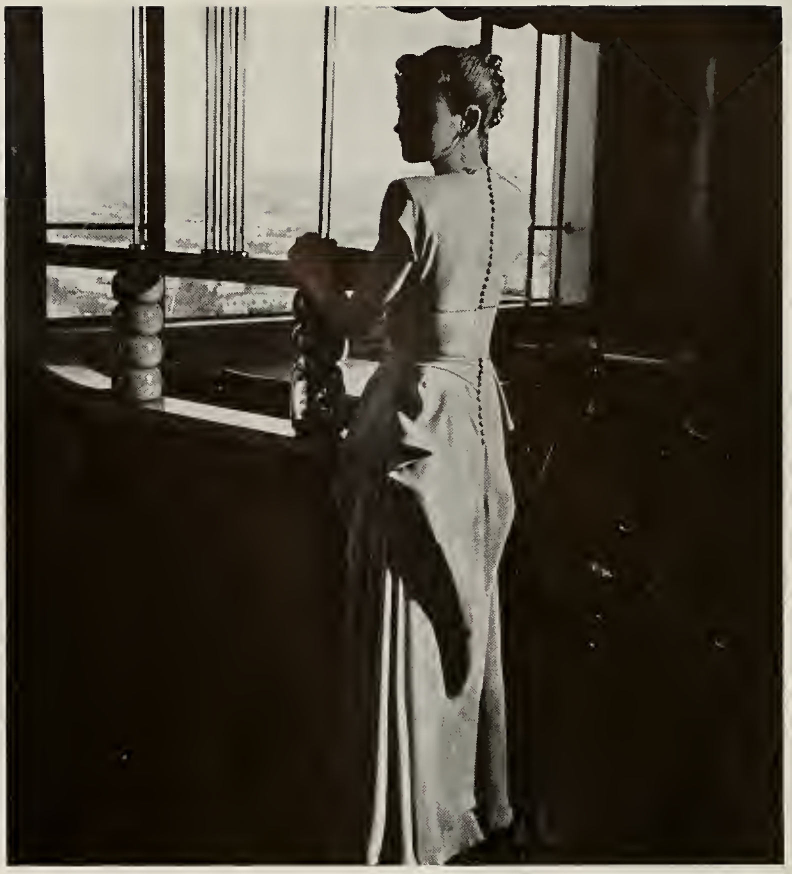
It is not enough for American women to be expert at a series of superficial things: tennis to thimbles; rug beating to rug cutting. We must have true maturity and the ability to think about and face the problems of the world. We must start thinking about the home as a place from which we can send intelligent citizens into the world.

Instead of dismissing the education of our children to the school and church, we at home should have an important part in this. Teaching is not only a teacher's duty. It is ours, too, because it is in the home that the child looks by instinct for his path of living, his way of thinking. If parents do not encourage thinking in their children, this ability can grow stagnant. Children hear too many stock phrases . . . are whispered in front of. In many homes children are ignored. Yes, they are fed and clothed and given baseball bats.

Children should be encouraged to read certain books, to listen to particular radio programs, to see certain movies. But this must not be the end. We must discuss with them what they have read and heard. When they hear a news broadcast we must learn with them about the people and the places in the news. When they hear symphonic music we must learn with them about the composer and the land in which he lived. Learning cannot be confined to the classroom. We must grow with our children and stimulate their imagination.

Today the world has new horizons. We must learn about them if we are to live in "one world." With the speed of air travel we can no longer remain in secure isolation from the rest of the world. There must be many reforms and women can help to bring them about. If our standard of thinking is to be as good as our standard of living then there is much to be done. But the evils of the world cannot be wiped away with a cure-all. There is no magic formula. There is no mathematical equation. Only a human equation . . . the solution of which lies in intelligent thinking.

The common denominator is the American Woman.



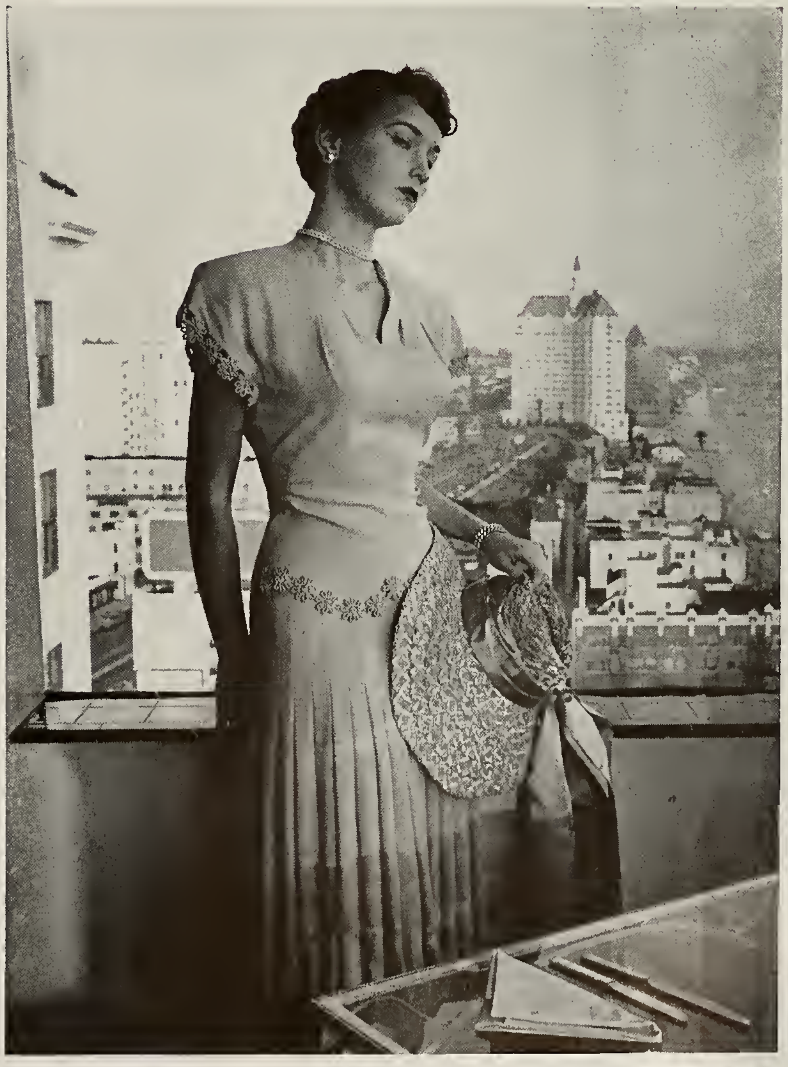
← LOVELY MARIAN CARR, FAIR-HAIRED STARLET, WEARS PEGGY HUNT'S DELIGHTFUL DANCE FROCK, *OPPOSITE*, WITH YARDS 'N YARDS OF NYLON, FRENCH LACE BODICE OVER NUDE MARQUISETTE, SIZES 8-16, ABOUT $110 AT NEIMAN-MARCUS, DALLAS.

in romantic mood

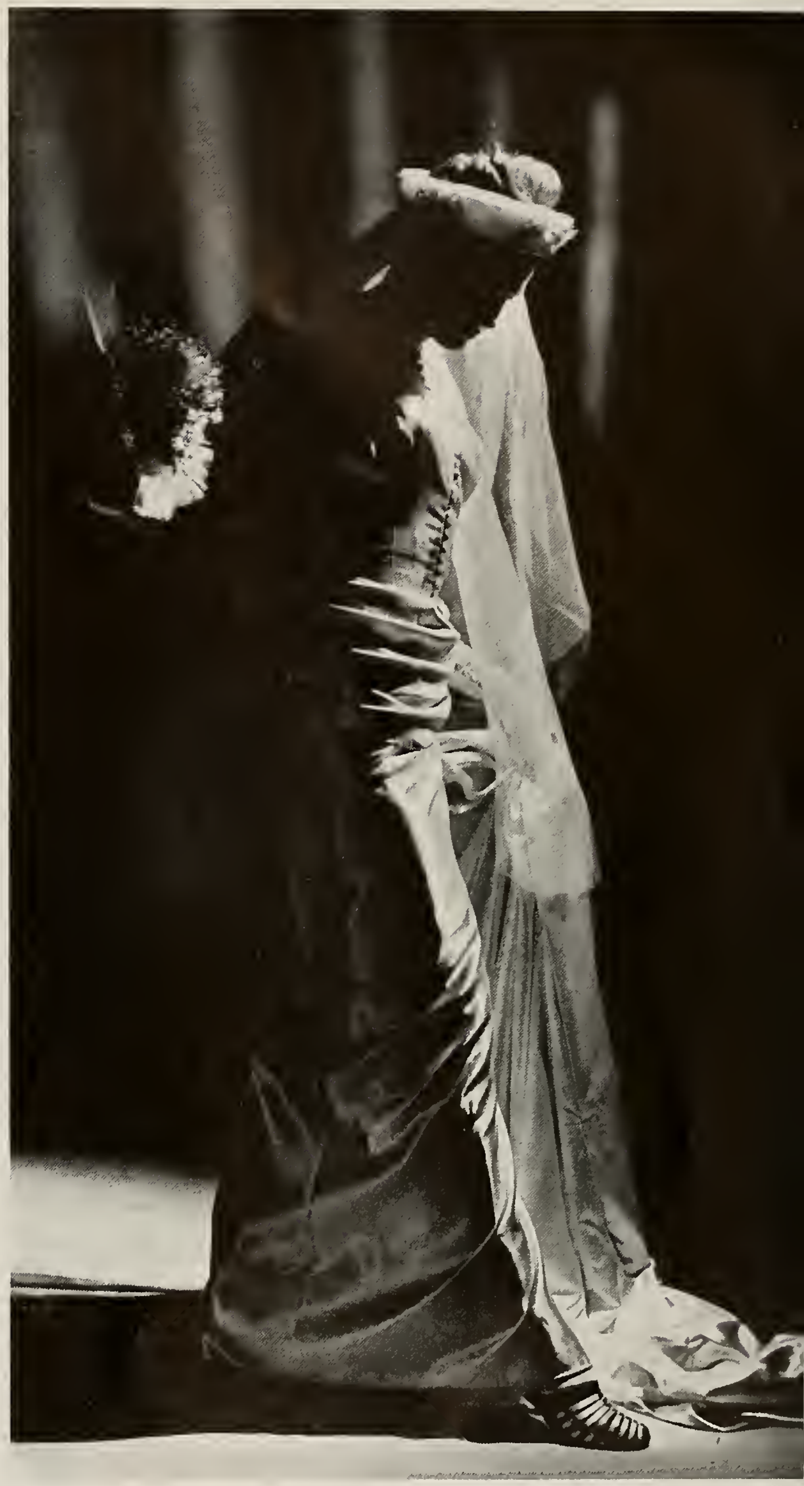
ABOVE, RIGHT, DEMOISELLE'S SOPHISTICATED DINNER GOWN WITH BACK MIDRIFF, SIZES 8-16, ABOUT $45 AT NANCY'S, LOS ANGELES; A. HARRIS, DALLAS.

BELOW, NATHALIE NICOLI'S LONGER TORSO ACCENTED WITH SELF-PASSEMENTERIE, SIZES 10-18, ABOUT $55 AT DEWEES, PHILADELPHIA; BUFFUMS', LONG BEACH.

KENETH HOPKINS HAT, THEODOR'S SILVER KID POUCH; ACCESSORIES BY BEE NORTON. PHOTOGRAPHED IN SKY ROOM OF HOTEL HILTON, LONG BEACH.



HARRIET ARNOLD



Like royalty SHE LOOKS, *RIGHT* . . . THERE'S SENTIMENTAL ELEGANCE IN MARBERT'S WHITE SATIN, SIZES 10-16. ABOUT $85 AT THE MAY CO., LOS ANGELES; MAISON BLANCHE, NEW ORLEANS, DEWEES, PHILADELPHIA. MARSHA'S BRIDAL VEIL, NET.

Here comes a bride AND ANOTHER, ANOTHER! ROMANCE IS IN THE ASCENDANT, EACH BRIDE MORE LOVELY THAN THE LAST. ON THE *OPPOSITE PAGE* SHE'S BEWITCHING IN DELICATE LACE OF PRISTINE LOVELINESS. FROM LENORA DRESS CO., SIZES 10-18 ABOUT $55 AT BUFFUMS', LONG BEACH.

B

bike

A

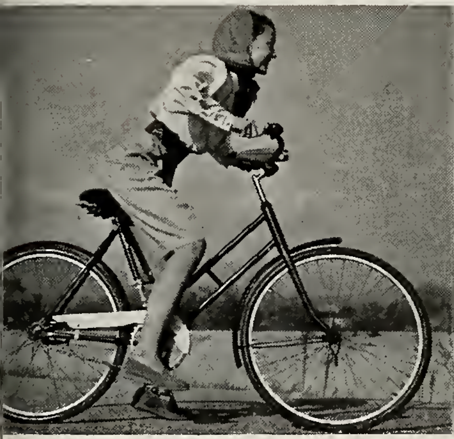
pushers

● WE BELIEVE IN BIKE PUSHERS . . . ABBREVIATED SLACKS AND DIVIDED SKIRTS, AND IN THE APACHE PULLOVERS, GIBSON GIRL BLOUSES AND MATCHING TOPS THAT GO WITH THEM. WE DUB THIS THEIR SEASON, A TIME FOR HIKES, FOR FASHION ROOTED IN FUNCTIONALISM.

A. PUSHERS BY M. JACKMAN HAVE MAURICE HOLMAN APACHE TOPPER.

B. HIP POCKETED PUSHER SET BY HOLLIS OF CALIFORNIA.

C. GAY NINETIES DEAUVILLE BLOUSE TOPS, OHREN & SON PUSHERS.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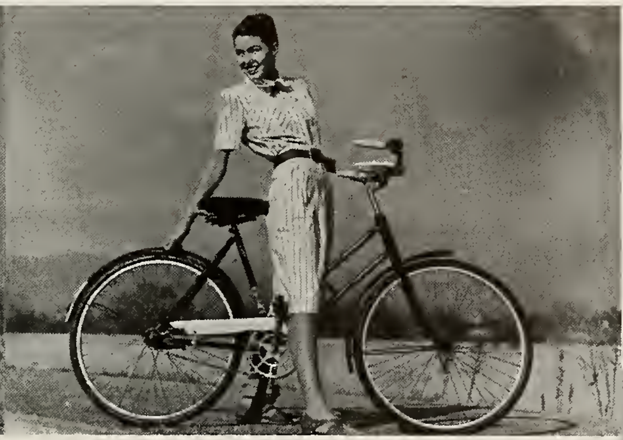
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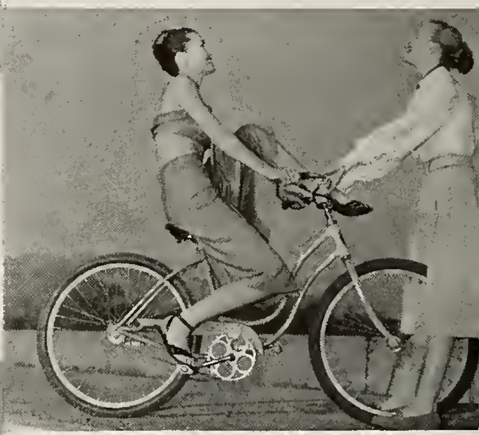
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D. DEEP TAB POCKETS ON CALIFORNIA SPORTSWEAR'S COTTON SUIT.

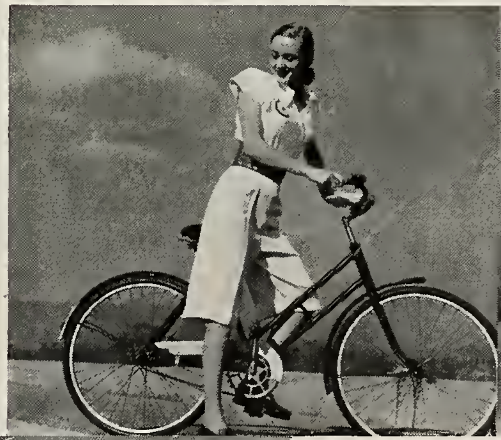
E. *LEFT,* ADDIE MASTERS' DIVIDED SKIRT HAS BOLERO JACKET, DE DE JOHNSON DIVIDED SKIRT CONCEALED BY FLY FRONT.

F. CUFFED BIKE SUIT FROM SUN ROSE.

G. ALMOST ANKLE LONG LOUELLA BALLERINO'S GUATEMALAN PUSHERS

H. KEN SUTHERLAND SET HAS PEPLUMED JACKET.

I. DOUBLE-BREASTED JACKET ATOP ROYAL PUSHERS.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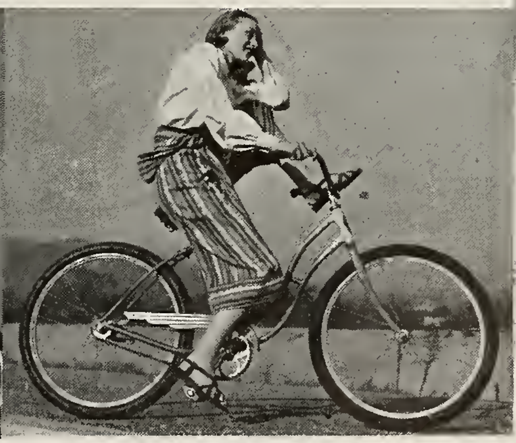
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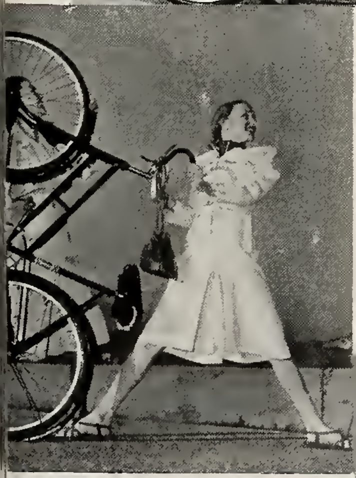
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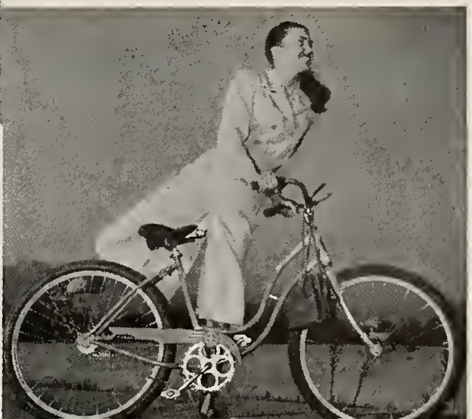
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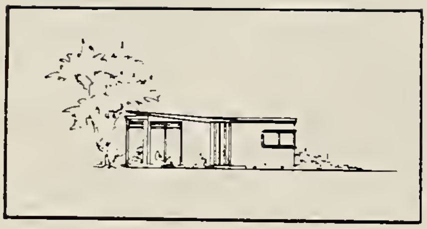
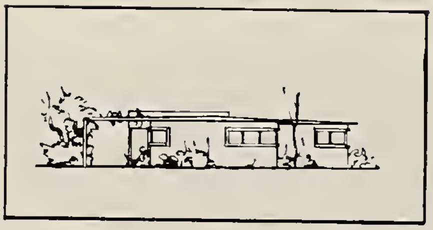
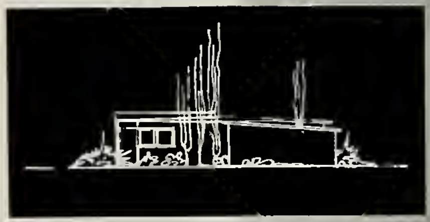
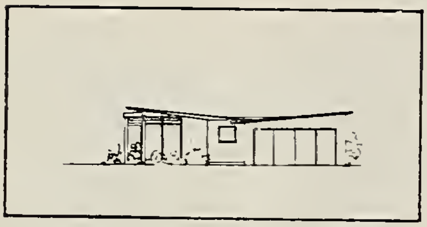
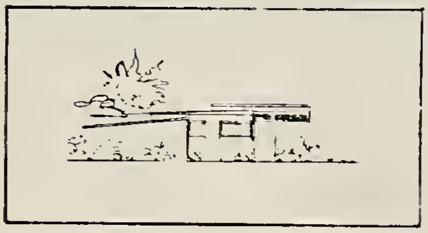
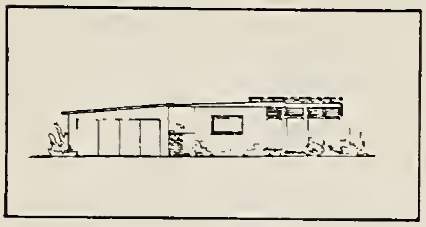








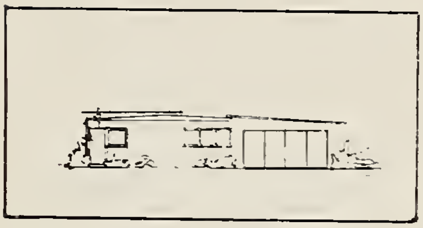


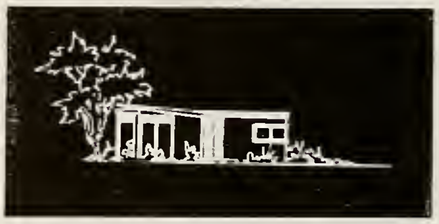


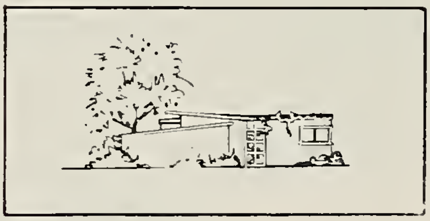
"CONTEMPORARY CALIFORNIAN" IS A DREAM COME TRUE ... A TWO BEDROOM-AND-DEN HOUSE THAT COSTS LESS THAN $10,000 INCLUDING LOT ... AND YOU CAN BUILD IT NOW

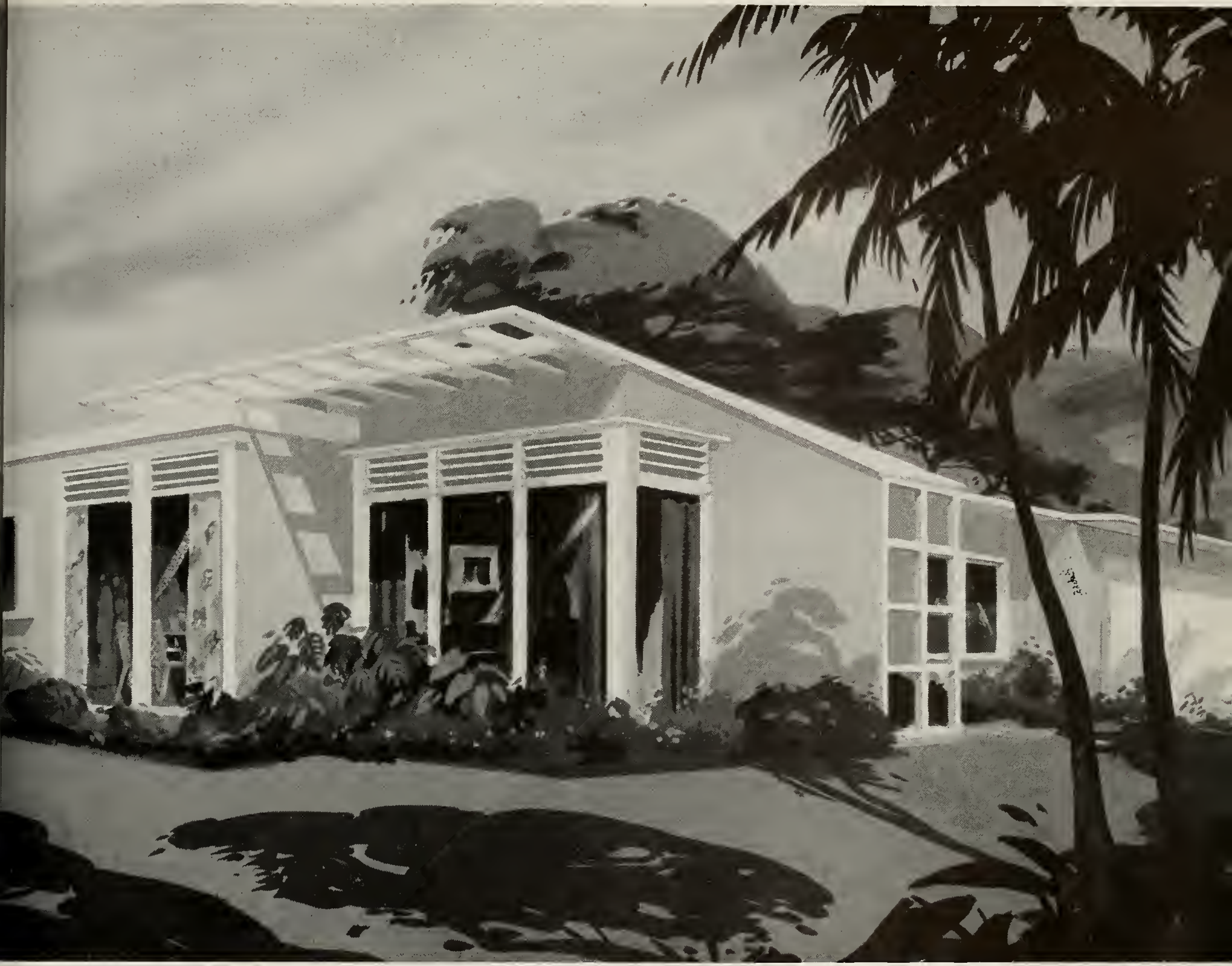
■ Today's house is small but not cramped, economical but not cheap . . . it embodies many postwar features in a plan that accommodates a family comfortably, or provides an extra room to rent for the budget-minded.

Maybe that's why, out of thousands submitted, the "Contemporary Californian" shown on these pages is one of the few to be approved by FHA for maximum financing . . . which means that veterans can build this house with scarcely any out-of-pocket cost, merely by using their govern-







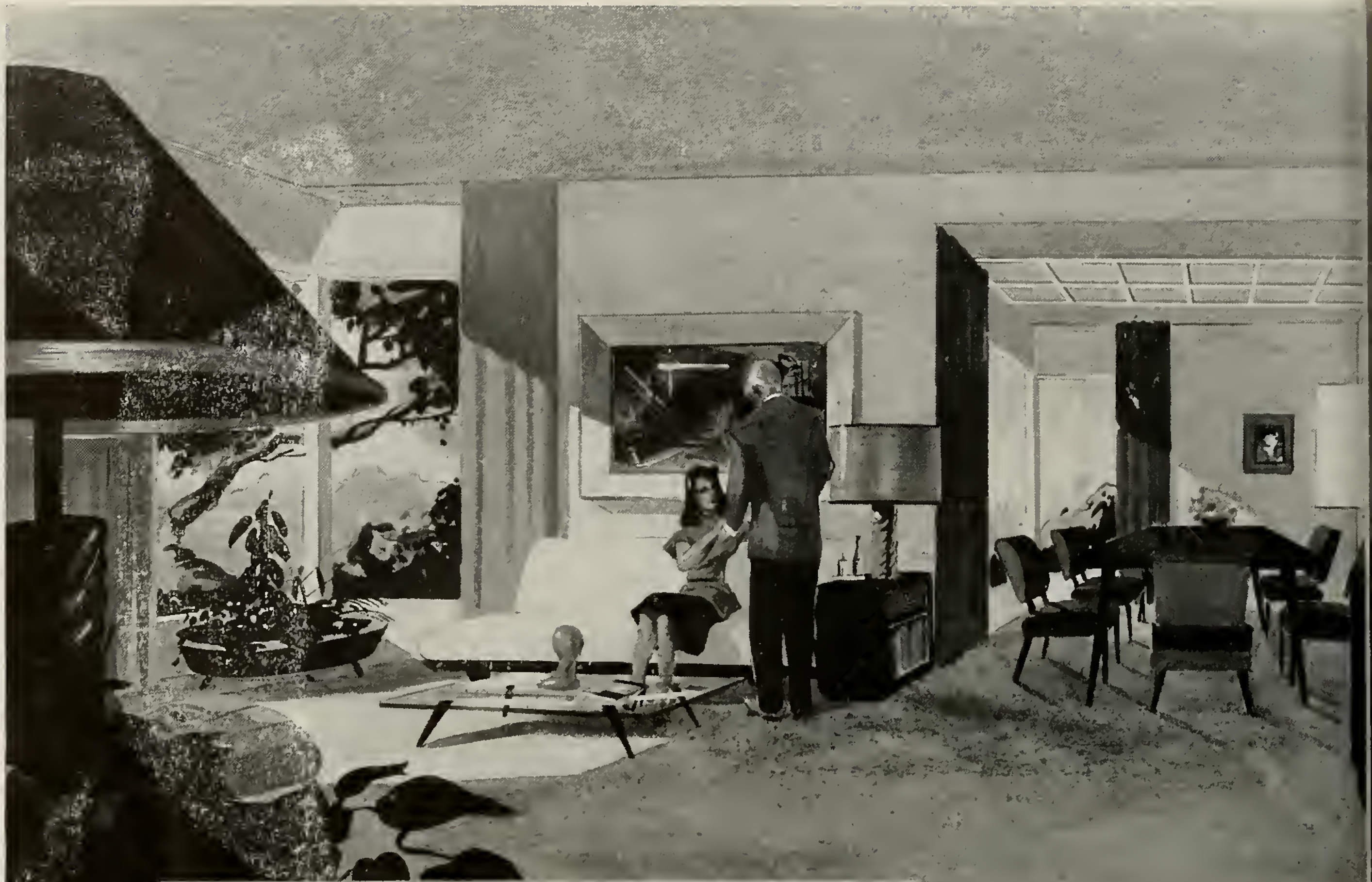


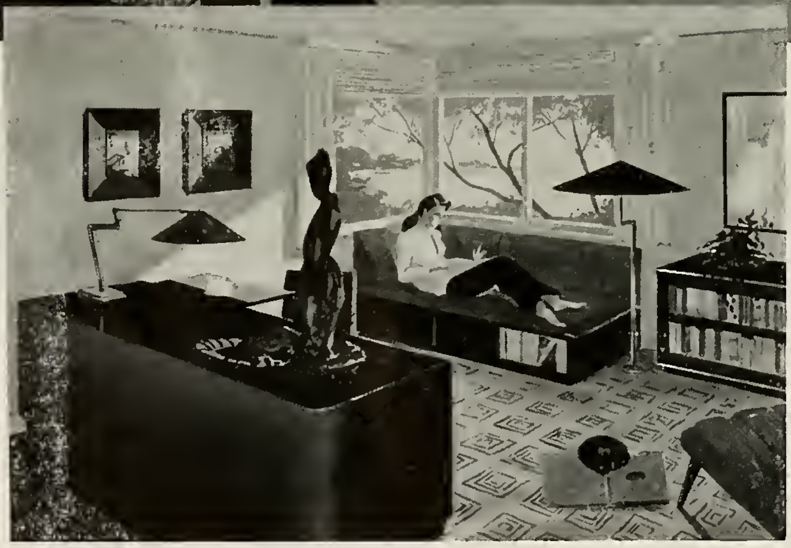
ment guarantee to supplement the very liberal loan allowance.

John Lindsay and Associates worked a year to develop a basic plan that would (1) satisfy their own ideal of a small home worthy of veterans, and (2) qualify for this substantial financial support from FHA. As we go to press, some seventeen Southern California builders are using the "Contemporary Californian" floor plan for private home construction, while several have visioned it as the basis for GI housing projects. Reason: This little house has so many variations it lends itself to many interpretations to fit the individual need.

The "Contemporary Californian" plan is such that the house may face in any direction, giving it four distinct appearances. When the floor plan is reversed an additional four views are created. You see eight varying views sketched on these pages. But further than that, by changing superficial design elements on front facade, the house has limitless new appearances . . . the garage may be placed fore or aft, or attached to the house to multiply even further the possibilities for changes in John Lindsay's "Contemporary Californian" plan.

this house is for you





compact,
contemporary
plan for carefree **c**aliforni

by Virginia Scallon

■ The "Contemporary Californian" just had to be modern. Its clean, uncluttered lines are purely classic . . . great wide windows to let in the sunshine, a gentle loft to the severely simple roof, an interesting L-shape to vary its symmetry.

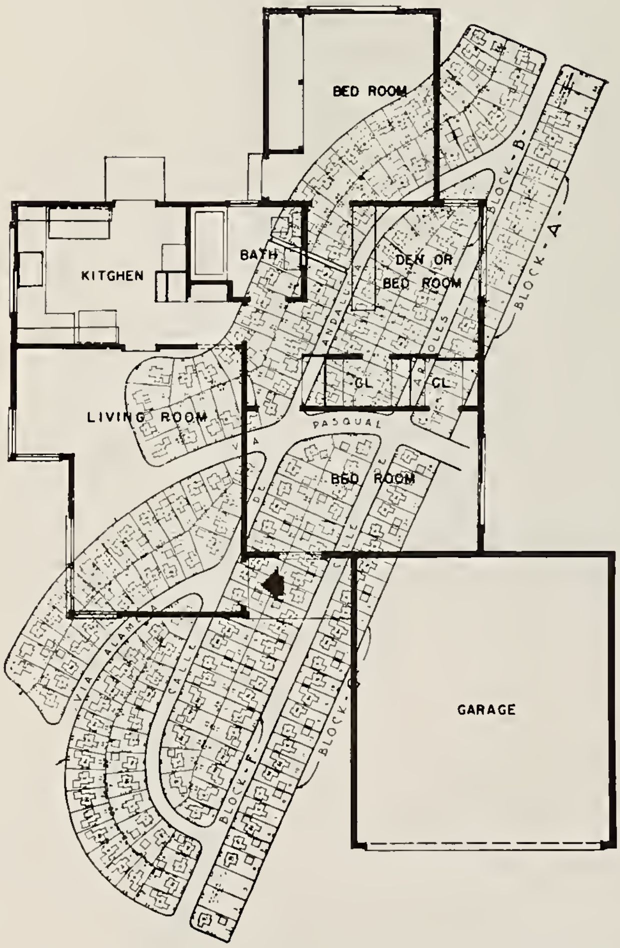
Constructed with wood siding and plaster exterior, with many variations possible in both outer and inside finishing, this house fundamentally is economical to build. It contains many luxury features usually not found in small houses: steel-sashed windows with ceiling-high louvres that tip inward to permit a healthful circulation of air . . . forced air ventilators in kitchen and bath . . . built-in cupboards and wardrobes galore.

But it is in the integrated floor plan that John Lindsay and Associates really hit their stride. Condensed into some 945 square feet, it miraculously provides spacious living-dining area, with the alcove treatment seeming to increase size of the room. Corner windows encourage unique furniture arrangement, capture any available view.

The artist's rendering, herewith, shows the inspirational arrangement possible, with a conversational grouping around the generous window area. The lower sketch shows just one of the possibilities for the den, which makes room for a built-in bed and other convenient appertenances . . . radio, etc. The master bedroom has generous 16-foot proportions, two way ventilation. And please note: There is room for beds against any of three walls!

Reasoned Lindsay: As veterans return to civilian life and have to buy a home they probably want something that will accommodate a growing family. They conceivably also would want to cut down living expenses . . . at least in the beginning . . . hence the third bedroom has convenient outside entrance . . . a room-for-rent if desired! This careful analysis of prospective owner's welfare is typical of the whole plan of the "Contemporary Californian." It is a livable, practical arrangement that is bound to appeal to GI and civilian alike . . . and it is most desirable because it need not be a financial burden.

At this writing, it is planned to use the "Contemporary Californian" in a housing project near Palos Verdes (right) where 219 houses will be variations on this theme. And a unique landscaping is proposed to create a well-coordinated unit. Mass production methods make financial savings possible . . . while the individual treatment of each house will range from a beamed ceiling in one to a decorative grill at the entranceway next door. Fundamentally Californian . . . basically yours.



ing...with "extras"

YOUR BAGGAGE CAN BE AS LIGHT AS YOUR SPIRITS . . . IF YOU PLAN YOUR TRAVEL WARDROBE FOR THE AIRLINE LIMIT OF FORTY POUNDS.

● Vacations are in the air, literally and figuratively. But whether you plan to travel the skyways or the more mundane trails, it's a wise idea to plan an air-weight wardrobe for the sake of space, economy and convenience.

step lightly to california in may

D.M.
MEDFOR
KLAMATH FALLS
T. SHASTA
ASSEN PEAK
BLUFF
CRAMENTO
KTON
MERCE
FRESN
VISALIA
SFIELD
SANTA BA
LOS ANGELE
CATALINA
BOULDER CITY
BOULDER

WEATHER DATA FOR MAY

	Los Angeles	San Francisco
Highest temperature	87	97
Lowest temperature	49	42
Average	61.3	57.1
Percent sunshine	71	71

More and more people are planning early vacations, to avoid crowded seasonal treks . . . and those early birds find California-in-May an ideal mecca. Mild climate is a real come-on, the desert lands are still inviting, the mountains are glorious . . . and there's the regular summer routine of sunning and swimming within easy miles of big city life! So let's take a look at the wardrobe situation, compactly speaking.

Why not invest first of all in one of those coordinated ensembles which literally has everything for daytime wear in one convenient package? A suit with mix-matchable slacks, shorts-n-bra combination . . . in gabardine, it makes an ideal traveler. In dark colors it would be more appropriate for metropolitan San Francisco . . . gray or beige is a practical favorite for southern travel . . . bright colors only if you plan to take more changes.

With this lightweight beginning, actually you've only to add a tailored blouse for days and a frilly one for evenings . . . invest in a long skirt for evening wear with the frilly one . . . add one of those wonderful pure-silk packables for special daytime occasions or afterdark wear . . . and you're prepared for anything.

Now, just for fun, bring a bathing suit, for whether you visit the desert or the beach you'll find time for a refreshing dip in the blue. And add a light-hearted cotton, possibly a sunback dress with a cover-up jacket, as a concession to summer days ahead. An extra after-dark wear . . . and you're prepared for anything.

While we're being so specific we might as well include: street shoes, play scuffs, dressy slippers . . . beauty aids prescribed to keep skin and hair in good condition . . . a travel hat, and possibly a flower halo or small cocktail hat, gloves . . . and enough fresh lingerie for the extent of your visit. Don't plan on getting much laundry done en route!

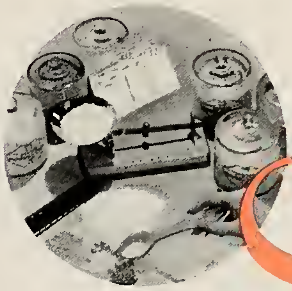
Top this off with a coat and you're ready . . . the coat well may be semi-tailored, but you'll be wise to choose one that can go sophisticated with you. A coat to match your suit, for instance, but with braid or special elegance in detail. Hint: if you're taking only one coat, consider the advantages of a dress-length type, particularly if you have one of the new full-skirted dresses or a print in your wardrobe to wear.

All ready?

there may be **OTHER HATS**
OTHER DRESSES
OTHER ACCESSORIES THAT LOOK AS SMART ON ME

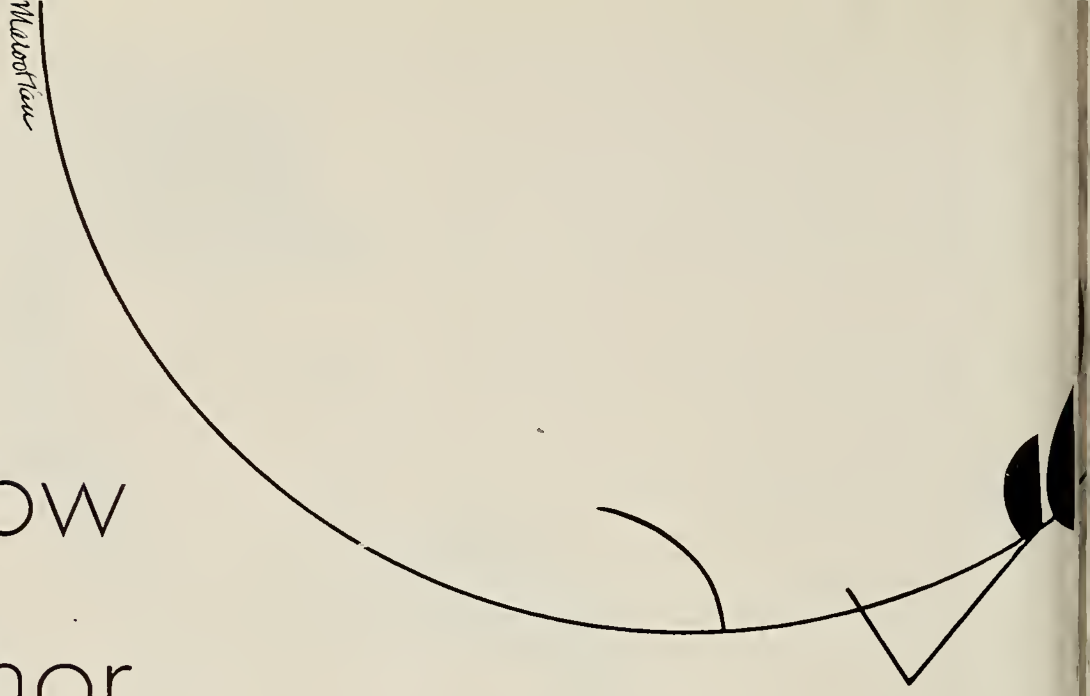
but never a face powder
to compare with the one

blended exclusively for me...to my own
skin tone . . . right before my eyes by



Charles of the Ritz

DISTINGUISHED FOR HAND-BLENDED POWDER AND EXQUISITE COSMETICS



aglow with glamor

by edna charlton

SO YOU'RE OFF on that long-anticipated holiday! Mentally, you've checked off things to take along . . . bathing suit . . . shorts . . . golf clothes . . . playshoes . . . sun-back dresses . . . and a dozen other "musts."

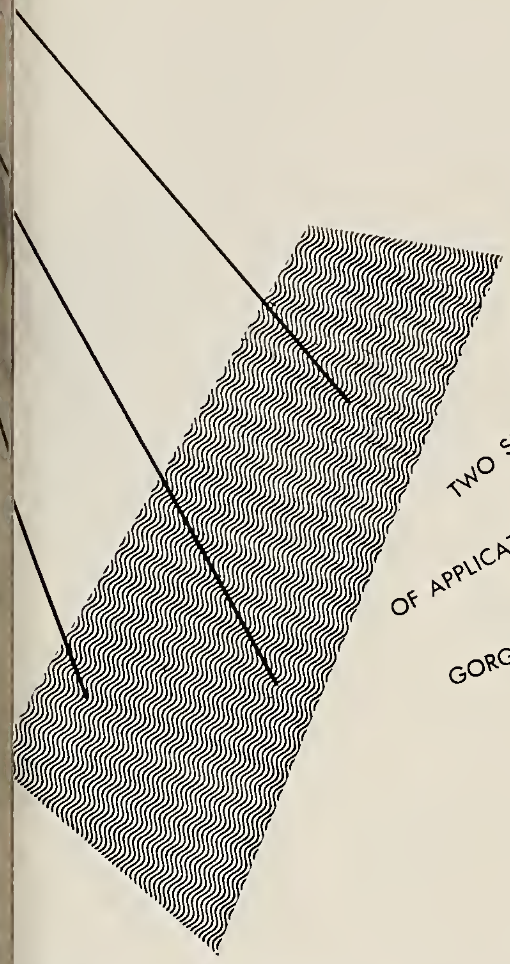
But what about your good looks?

You'll want to come home with an enviable sun tan . . . a "vacation glow" . . . so give more than a passing thought to problems of beauty. The same sun, wind and water that are such a pleasing part of the summer scene are notoriously hard on skin and hair. Go prepared with a few basic beauty-buys that will be your protection against the elements . . . assurance that you'll be even more attractive when the vacation's done. So few things are necessary that even the most modest budget won't squirm: a sun tan helper-out, rich night cream, body lotion and a good hair dressing. Of course you already have your brush. And just tucking these items in a corner of your bag won't do the trick. Use them! They are your insurance . . . for beautiful appearance.

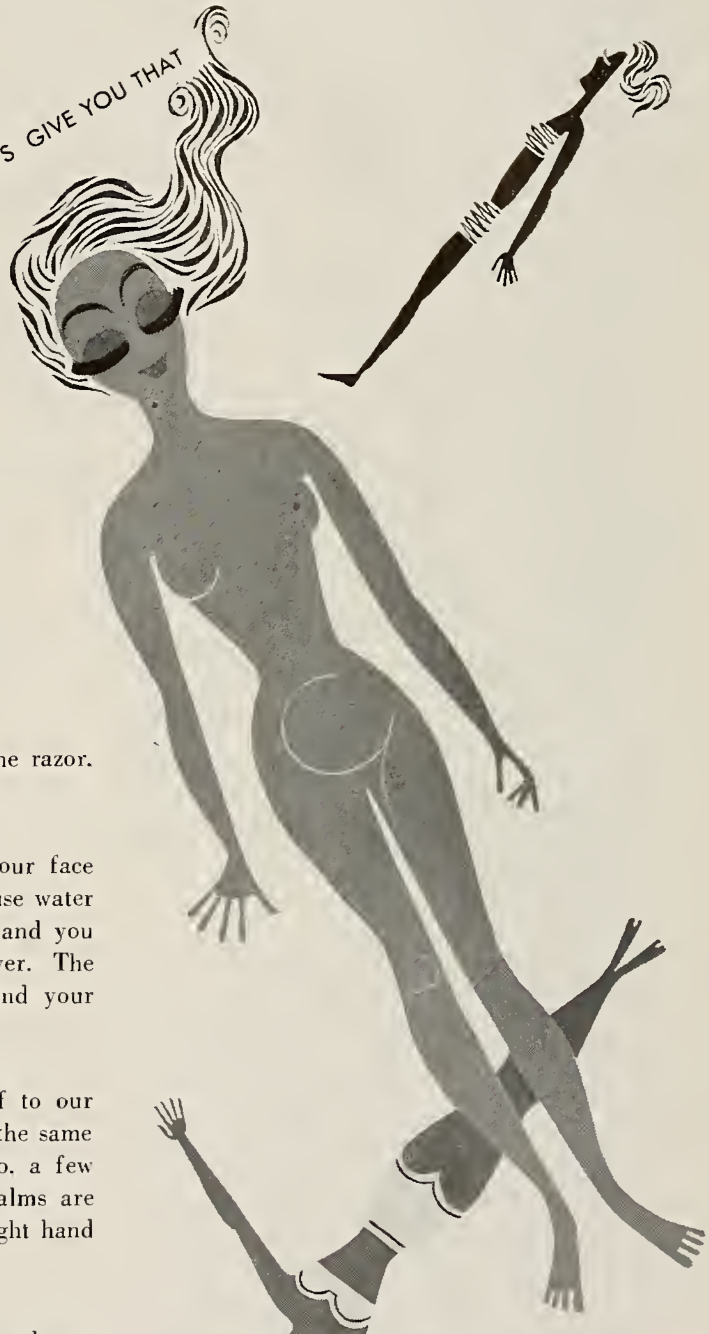
SUNTANNING: Keep in mind that all of us don't have the same type skins . . . naturally we won't tan alike. If you are a redhead, resign yourself to the inevitable . . . your color will be a bit on the pinkish side and no amount of wishful thinking will give you cafe au lait tone. But on you it looks good . . . or it can! Take your first sun in small doses . . . fifteen minutes, then twenty, and on and on, always using first the sun tan product of your choice which might be oil, cream or lotion. And don't skip your arms, legs and shoulders. Even after your skin has become acclimated, keep using it for the soothing and softening effect.

YOUR EYES: won't be sparkling come-ons if they're framed in tiny wrinkles etched by squinting at the sun. Under your dark glasses . . . you wear them, of course . . . a light covering of eye cream or night cream, smoothed on ever so lightly, will never be seen. Hint: after a day of golfing or sailing, a soothing eye lotion will pay dividends, too.

ARMS AND LEGS: All body areas suffer from exposure to wind as well as sun and are apt to become dry and painful, so frequent slatherings of a body emollient are in order. A hand lotion is excellent as a quick softener, but you would better benefit by one of the light body oils used before your shower or bath. Just enough will cling to your skin to give that velvety feeling. And while we are on the subject of legs, don't have a blind spot about that unsightly hair that shows up a



TWO SECONDS OF THOUGHT . . . ONE MINUTE
OF APPLICATION . . A FEW BEAUTY-BUYS GIVE YOU THAT
GORGEOUS VACATION GLOW



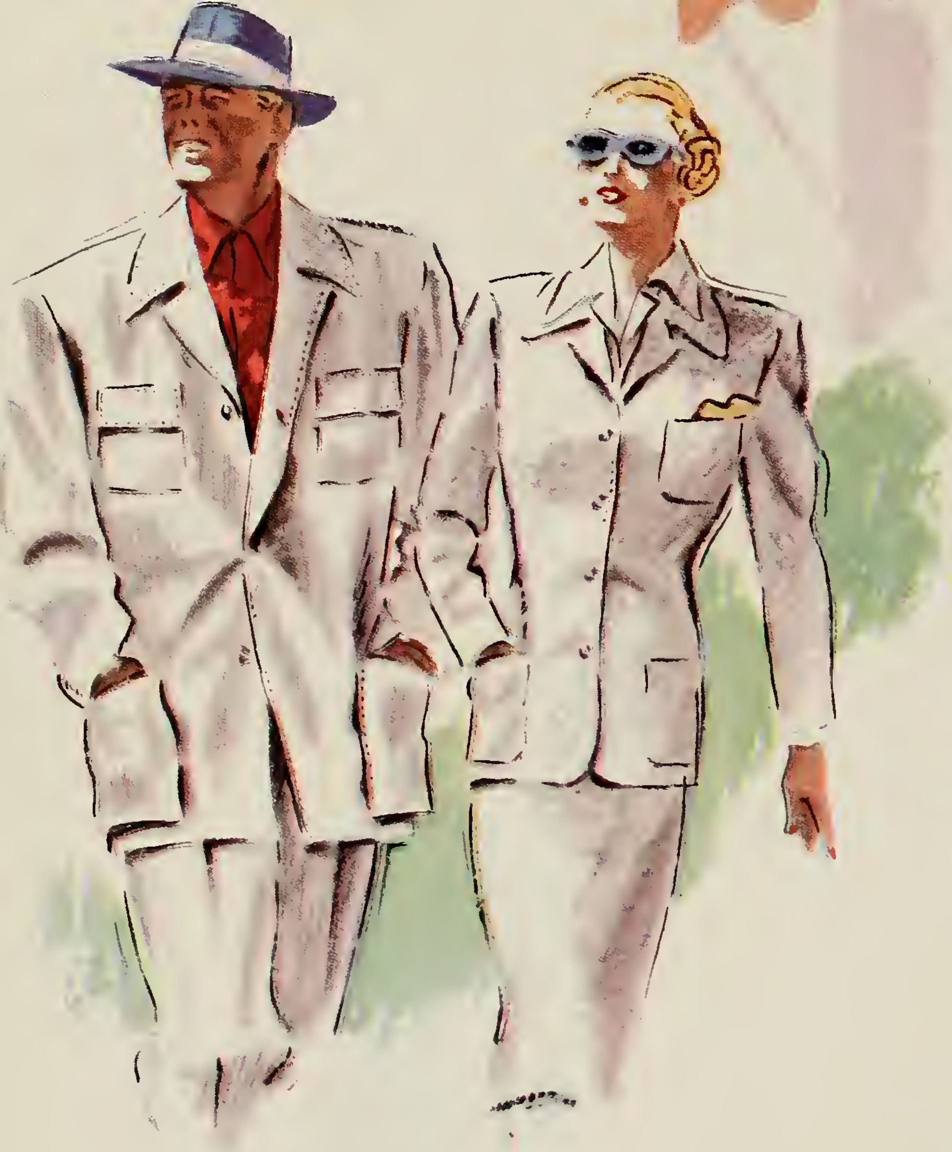
undred fold in the bright light. Smooth on a depilatory or wield the razor. s you will, but do something.

E: When you come in from playing, never, never put water on your face ntil after you have patted on a layer of good rich night cream, because water rives in a burn and helps aid dryness. If you are in a rush . . . and you sually are . . . cream your face, lotion your body and then shower. The armth of the water will help the cream in its beneficial work and your nake-up will smooth on like a dream.

R: All too many of us pamper our faces but give a fast brush-off to our ocks. Don't forget that while the sun is darkening our skins it is, at the same ime, bleaching our hair and having the same coarsening effect. So, a few rops of a lanolin-based cream hair dressing rubbed between the palms are hen patted on the tresses. Now grasp the hair brush firmly in the right hand . . need we say more?

EUP: When Old Sol is in his glory, discard your heavy make-up bases. o in for one of the light creamy ones that gives a young, dewy look so erfect for off-the-shoulder fashions. Save your purple-red rouge and lipstick or after dark . . . it's strictly taboo for sun. And while perfumes and olognes don't usually come under the heading of make-up, they should, for heir use is the finishing touch to the well-groomed woman. Cologne is best or summer days, and make it a gay sort of fragrance, lightly used. You an wait until night to be frankly seductive!

Does this all sound like hard work for crammed-to-the-hilt vacation days? t isn't. It can be done in less time than it takes you to read about it.



JUST OFF the drawing boards in time for an exciting Father Day gift . . . something for Dad to wear with comfort . . to receive with delight is this new summer-white leisure outf designed by master craftsman M. Jackman, who introduced th cardigan and other fashionable men's sportswear. Ask for at any fine men's store: see how Jackman takes this soft wo herringbone and subtly tailors it into a flattering broa shouldered, slim-hipped man's outfit; just the thing to wear the country club, racquet club, or in the confines of your privat patio. While you are getting this Father's Day gift for hi get yourself a matching suit . . . it's three piece: jacket, ski and matching slack.

For his wardrobe the white jacket goes well against a re wool gabardine shirt, also inimitably tailored by Jackma The solid colors blend beautifully: especially with a blu feather-weight balibuntal straw hat, by Bailey of Hollywoo

And an important part of the outfit could be a tie in brigh western patterns, like those *below*. Rich warm reds, browns yellows . . . all California colors . . . are in exclusive origina Hollyvague tie designs.

father's day the

Be sure to ask at stores listed below, or at your local fine men's shop, for these perfect summer-wear items: Man's Jacket and Slacks by M. Jackman & Sons, $85, at Godchaux, New Orleans; Hastings, San Francisco; Sak's Fifth Avenue, Los Angeles, New York; Buffums', Long Beach.

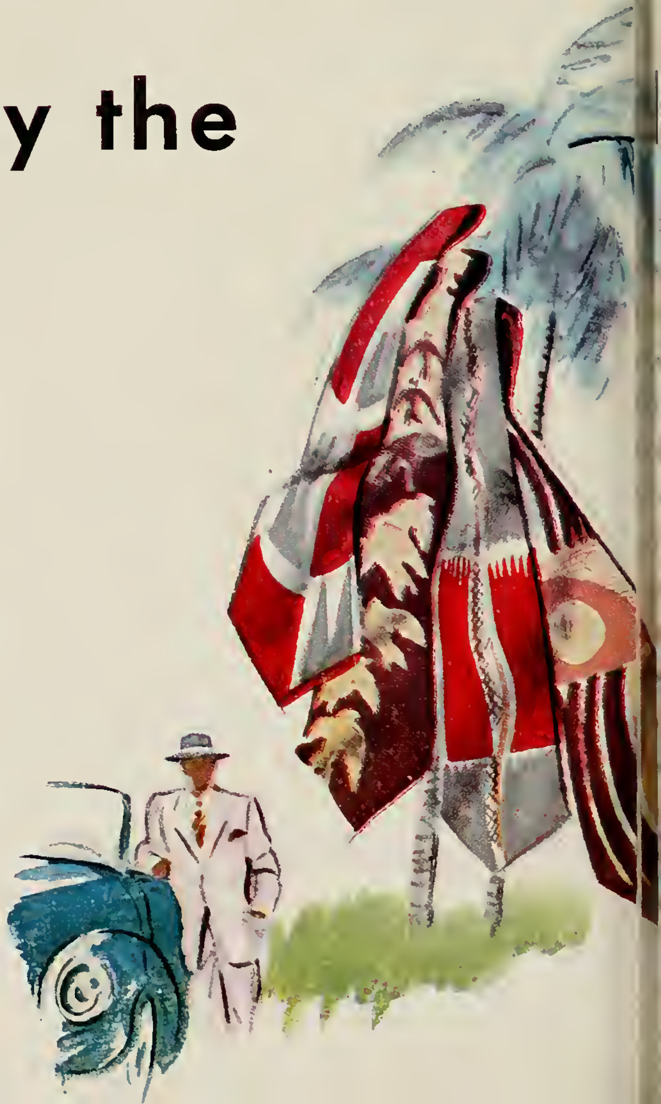
Women's Jacket and Slacks by M. Jackman & Sons, $100, at I. Magnin, Los Angeles and San Francisco; Best's, Seattle; Desmand's, Los Angeles; Buffums', Long Beach.

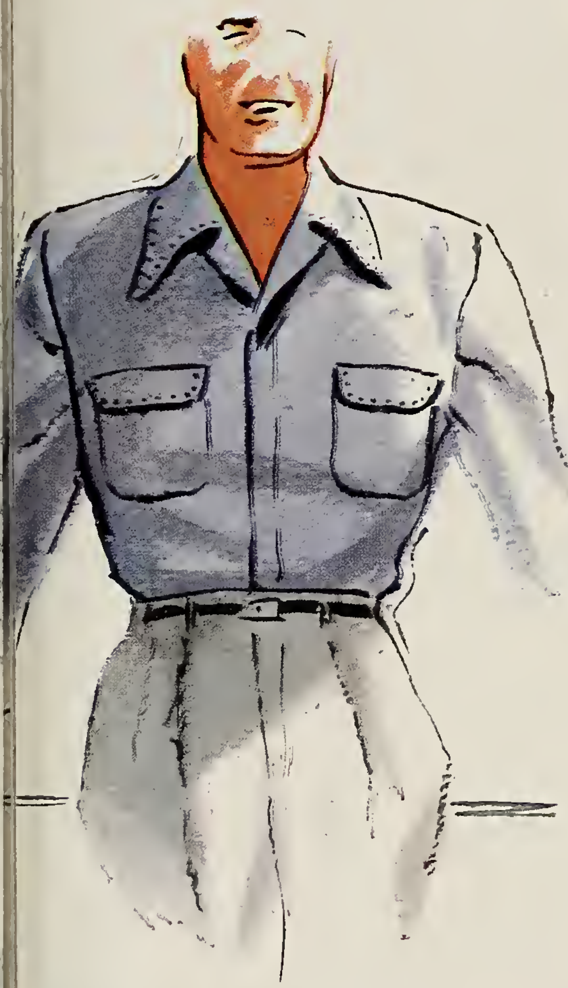
Man's Feather-Weight Straw in solid tones by Bailey of Hollywood, $20, at F. R. Tripler's, New York; The Hecht Co., Washington, D. C.; Carson, Pirie Scott & Co., Chicago.

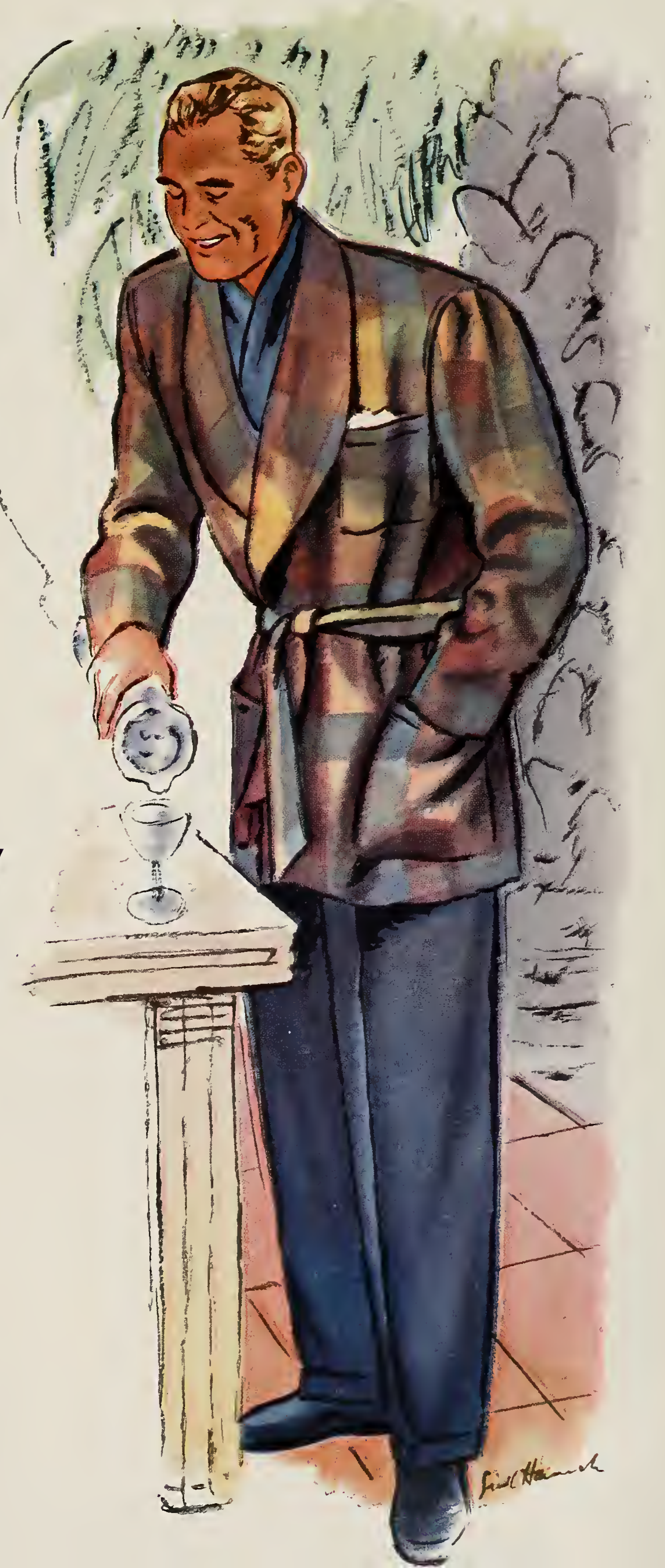
Summer foulards by Hollyvague Ties at Emporium, San Francisco; Shillito's, Cincinnati; Stix-Baer-Fuller, St. Louis; Buffums', Long Beach.

Zipper-front Shirt by Barry of Hollywood, $10, at Buffums', Long Beach; Godchaux, New Orleans; Carson, Pirie, Scott & Co., Chicago.

Utility Jacket, Slacks and Ascot by Dorsen of Calif., at Buffums', Long Beach; Carson, Pirie Scott & Co., Chicago; Shillito's, Cincinnati; Lord & Taylor, New York.



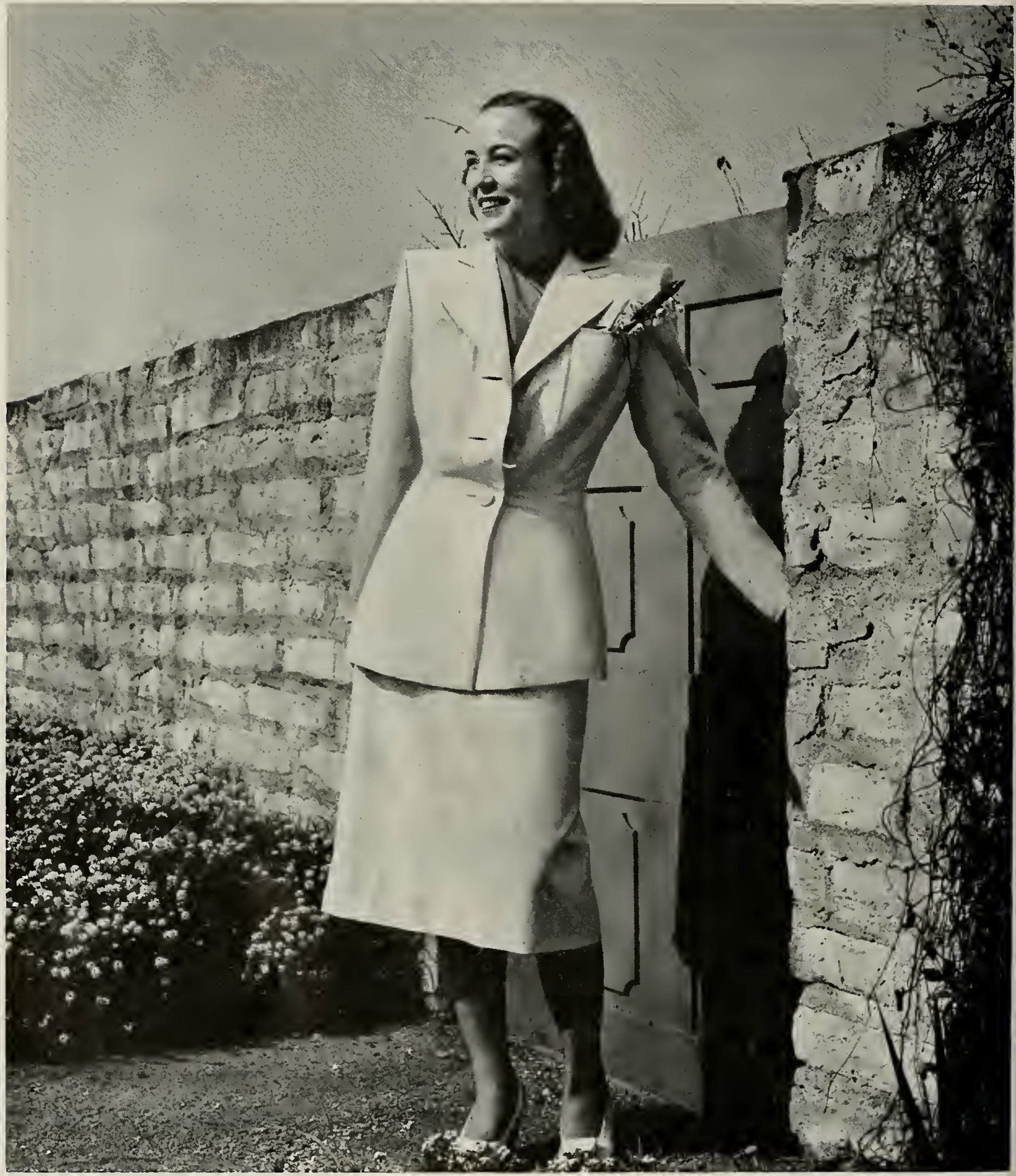




lifornia way

The California gift items, too, will make his Father's Day th best holiday he can remember. First, a sport shirt with n re's gift to the relaxed man: a zipper. The sport shirt g on like a coat, and zip, it's a sport shirt; the zipper is h len down the front. A concealed button closes the collar, a with a tie this leisure shirt becomes a perfect part of any sp t outfit; by Barry of Hollywood.

ıe utility jacket in pastel plaids, *at right,* is exactly right it's California's colorful answer to the old, somber smoking j et. The wool is soft and rich and good looking: slip into it or an evening's relaxation, for informal entertaining at h e or in the patio next Sunday afternoon. The perfectly c dinated wardrobe shown features both slacks and ascot ti of wool gabardine. Even the tops of the shoes are covered w the same blue gabardine. The clothing is by Dorsen of C fornia. The shoes by Casuals Inc.



HARRIET ARNOLD

mrs. charles van de water NATIVE DAUGHTER OF LONG BEACH, IS PHOTOGRAPHED IN THE BEAUTIFUL GARDENS OF THE LLEWELYN BIXBY HACIENDA, WEARING AN ARNELLE ORIGINAL SUIT WITH TYPICAL CALIFORNIA FLAIR.

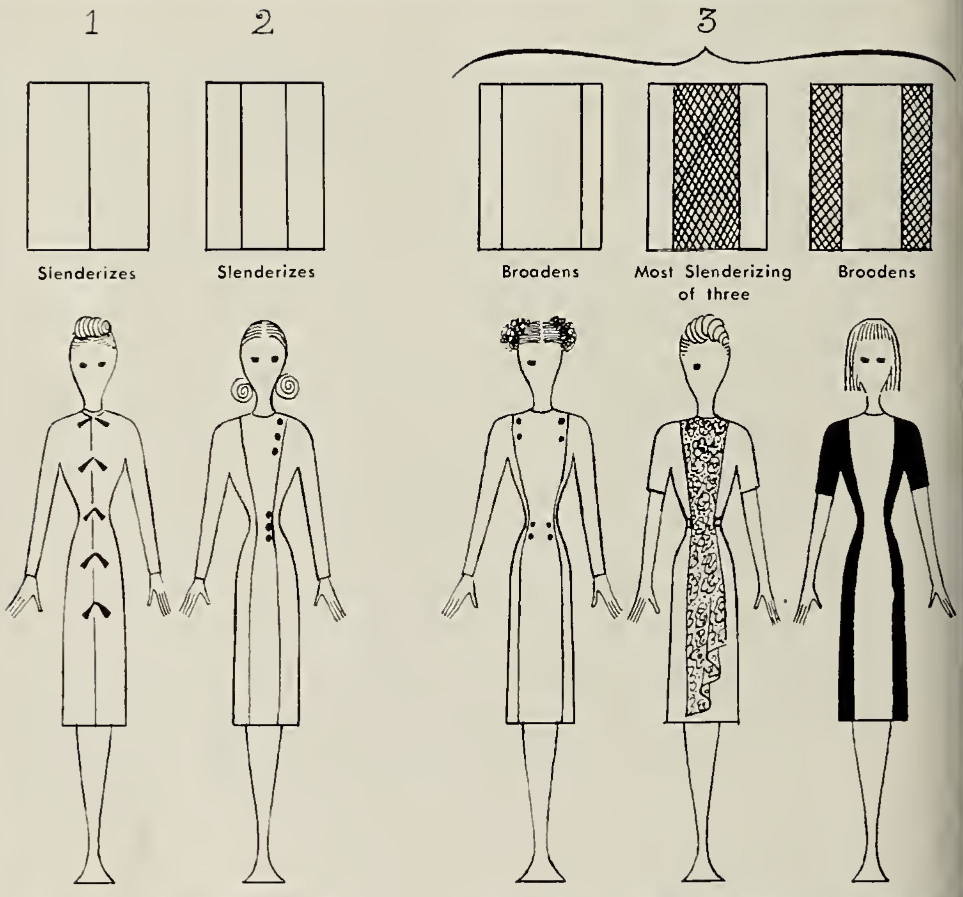
MRS. VAN DE WATER, MOTHER OF TWO YOUNG CHILDREN, IS A MEMBER OF THE JUNIOR CHARITY LEAGUE AND IS ACTIVE IN THE SOCIAL LIFE OF THE COAST CITY.

mrs. william graham IS ANOTHER LONG BEACH NATIVE DAUGHTER WHO'S ACTIVE IN THE JUNIOR CHARITY LEAGUE . . . PICTURED WEARING A SWEDISH PRINT GOWN WITH GRAPE MOTIF REPEATED ON HER HAT; BOTH BY MARSHA OF CALIFORNIA. MRS. GRAHAM'S BABY DAUGHTER HAS INSPIRED HER TO DEVOTE HER ARTISTIC TALENTS TO NURSERY PICTURES.

LESSON #5

verticals

Some Divisions . . . Changing Tones Changes the Illusi

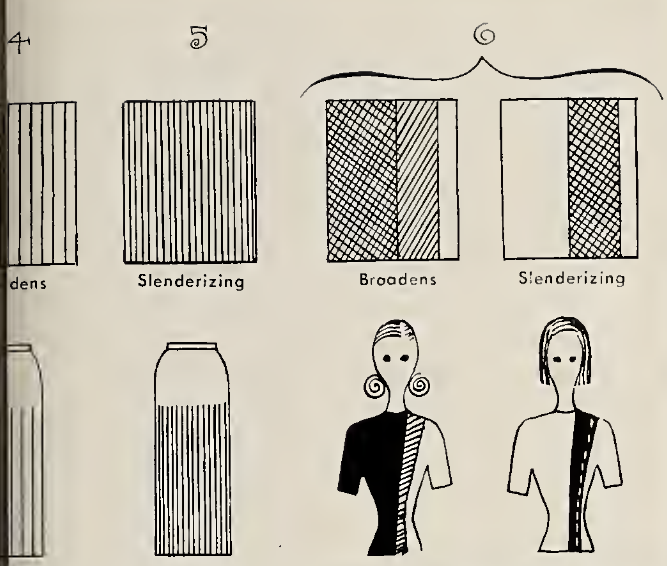

1
2
3
Slenderizes
Slenderizes
Broadens
Most Slenderizing of three
Broadens

Center division carries eyes up and down . . adding length . . slenderizing

Lines close to sides. We are made conscious of width

Dramatizing center is most slenderizing of three

Emphasizing the sides adds width



e carried y regular- ated line width

Vertical divisions close together are neutralized. Eyes are pulled both ways. Silhouette is made important

Gradual change of tone in harmony with division . . adds width

Emphasizing middle panel sends eyes up and down. Breaks rhythm across

fifth in a series of articles on dressing by design by florence shuman

■ Will stripes make me look thinner? Can I wear a skirt that is pleated all around? Will I look wider in a five-gore skirt, or will I appear thinner with a single seam down the center? How about a colored panel? Should it be wide or narrow, in the center or at the side?

These are questions involving vertical divisions that many of us wonder about when we select our clothes. There are no stock answers. The answer depends on understanding the tricks of grouping and dividing a space with verticals to get the effect we want. In order to make this principle clear, I have divided the same sized rectangles to illustrate how you can give the illusion of more length or more width, by guiding the eyes with various groupings and change of tone.

The center division in the first rectangle carries your eyes up and down, adding length. This is emphasized in the dress below by the path made by the little bows. In the second rectangle the dominating interest is still vertical. The center panel in the dress illustrating this example sends attention up and down, again adding length.

There are three variations of the third division. Changing the tone changes the illusion in each example. 3a adds width because the lines are so close to the outside edges that we are made conscious of the sides instead of the length. This is clearly seen in the dress below. 3b shows how the same basic division, dramatized by changing the tone through the center, has a slenderizing effect. In 3c we have deliberately made the sides more attractive. This definitely adds width. Thus you can readily see that a dress with the same basic lines can be changed from a slenderizing to a broadening model.

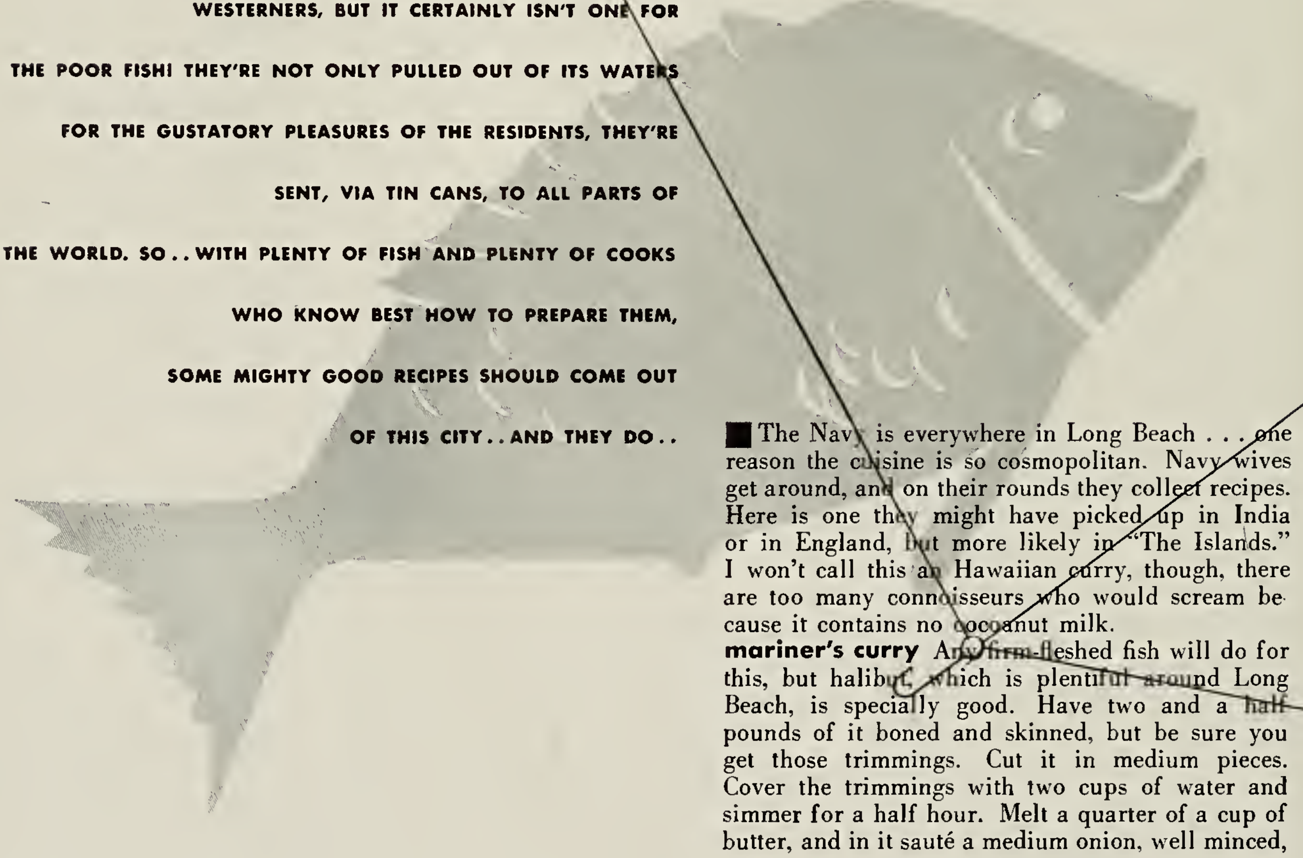
In the last four examples I have applied the principles in the rectangles to parts of the figure, rather than to the whole, because, in many instances, we are concerned only with improving the blouse or the skirt. Number four shows divisions regularly repeated, sufficiently close together so that our eyes travel across instead of down. This tends to broaden. Such a skirt might be box-pleated, or perhaps a wide chalk-stripe. In figure five, where the vertical lines are so close together, their effect is neutralized. You are conscious of texture, rather than line. The closely-striped or knife-pleated skirt in the illustration tends to slenderize. You see the silhouette, rather than the inner divisions. And you can, of course, apply these examples to the whole figure. The sixth division is repeated twice. The rectangles are divided in arithmetically decreasing proportions. This rhythm carries our eyes across and increases the width. In the first blouse the effect is stepped-up by changing the tone as the proportions change. Emphasizing the middle panel in the second blouse sends our eyes up and down. This, therefore, is the more slenderizing of the two.

When you shop for new clothes keep these principles in mind. By matching or changing buttons down the perennial shirtmaker dress, you may detract from a line that is forcing attention to your length or width. Try on a problem dress. If you look too wide, pin all the extra flare out of the skirt. Add some interest to make the eyes travel down the center. A colored band, applique embroidery or contrasting buttons are some of the things you can use. Remember, you can subdue or accent the vertical lines at will. It's all in knowing how!

by helen evans brown

california cooks

LONG BEACH MAY BE A HAVEN FOR RETIRED MIDDLE WESTERNERS, BUT IT CERTAINLY ISN'T ONE FOR THE POOR FISH! THEY'RE NOT ONLY PULLED OUT OF ITS WATERS FOR THE GUSTATORY PLEASURES OF THE RESIDENTS, THEY'RE SENT, VIA TIN CANS, TO ALL PARTS OF THE WORLD. SO.. WITH PLENTY OF FISH AND PLENTY OF COOKS WHO KNOW BEST HOW TO PREPARE THEM, SOME MIGHTY GOOD RECIPES SHOULD COME OUT OF THIS CITY.. AND THEY DO..



■ The Navy is everywhere in Long Beach . . . one reason the cuisine is so cosmopolitan. Navy wives get around, and on their rounds they collect recipes. Here is one they might have picked up in India or in England, but more likely in "The Islands." I won't call this an Hawaiian curry, though, there are too many connoisseurs who would scream because it contains no coconut milk.

mariner's curry Any firm-fleshed fish will do for this, but halibut, which is plentiful around Long Beach, is specially good. Have two and a half pounds of it boned and skinned, but be sure you get those trimmings. Cut it in medium pieces. Cover the trimmings with two cups of water and simmer for a half hour. Melt a quarter of a cup of butter, and in it sauté a medium onion, well minced, and a squashed clove of garlic. When the onion is a delicate brown, remove the garlic, then add two tablespoons of fresh curry powder and a quarter of a cup of flour to the onion, and cook slowly for four minutes, not allowing it to brown. Now pour in two cups of fish stock (that's what you made with the trimmings). Stir till smooth, then add an apple which has been chopped. This is allowed to simmer for five minutes, then the fish and a cup of milk are tossed in. (If you really want to go native, add cocoanut milk instead of the milk. Make it this way: grate a fresh cocoanut, cover it with the liquid which is inside it plus enough boiling water to make one cup, then let it stand for fifteen minutes. Now squeeze it through a cheesecloth, extracting every bit of cocoanut milk). Cook until the fish is done, which is as soon as it has lost all its transparent look, and serve with flaky boiled rice and chutney and/or baked bananas. And if you want to make a luau out of it, add other condiments to your feast. Fresh cocoanut, crisp fried bacon, chopped nuts . . . any kind . . . almonds, peanuts, cashews, macadamia nuts . . . chopped hard boiled eggs, minced green onions, dried shrimp or Bombay duck. Bombay duck is a dried fish called the Bummalo and is more apt to be found with an Indian curry than with an Hawaiian one. A good substitute for it is made by toasting long shreds of salted codfish. This is less odorous . . . shall I say . . . and perhaps more acceptable to those whose noses weren't educated in India.

All the fine cooks in Long Beach aren't Navy wives. There are, for instance, the good wives of the Middle West. True, they didn't bring many sea food recipes with them when they came to the Promised Land, but it didn't take them long to learn how best to prepare their new-found food. It was just doin' what comes natcherly. Simplicity is the keynote of the cooking of Kansas and Iowa, Missouri and Minnesota, so it was foreordained that they should choose unpretentious recipes as their own. Take filet of sole . . . there are hundreds of recipes for its preparation . . . some so elaborate with sauce and garnishes that one is barely aware that the dish contains anything so lowly as fish. And yet one of the most wonderful ways to cook it is the simplest . . . it's cooked with almonds, California almonds, of course, and if you had it in France you would be having Sole Amandine. Not so in Long Beach, they call it

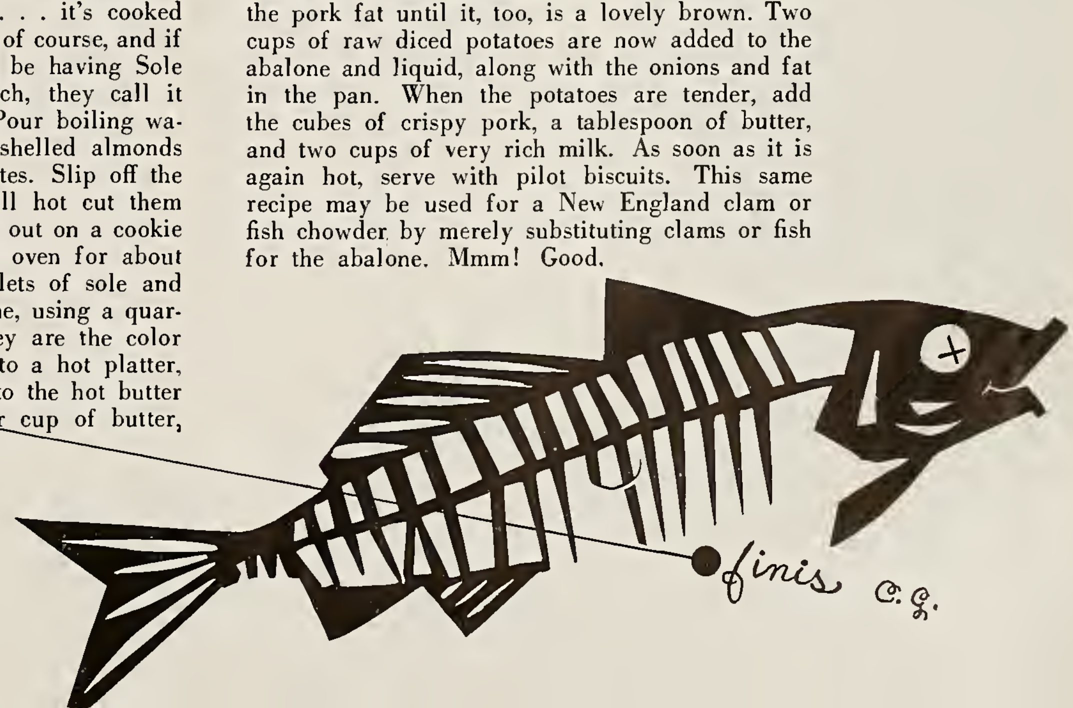
filet of sole with almonds Pour boiling water over a quarter of a cup of shelled almonds and let stand seven or eight minutes. Slip off the skins, and while the nuts are still hot cut them into thin slivers, then spread them out on a cookie sheet and dry them in a medium oven for about ten minutes. Select four small filets of sole and sauté them gently over a low flame, using a quarter of a cup of butter. When they are the color of California gold, remove them to a hot platter, then toss the slivered almonds into the hot butter in the pan. Add another quarter cup of butter, and allow the almonds to brown very lightly. Squeeze the juice of a half lemon into the sauce, then pour over the plattered fish. Garnish with lemon and parsley, of all things!

No part of California cuisine can escape the Spanish influence, least of all Long Beach. Barracuda, an all-year favorite in Southern California, will have an *al sur de la frontera* flavor if you prepare it this way:

barracuda san pedro style Place a 6-pound barracuda in a shallow baking dish and sprinkle with a mixture of two teaspoons salt, one teaspoon chili powder and a quarter teaspoon of oregano. Mix together a quarter cup each of minced green pepper, onion and parsley, and spread over the fish, then lay thick slices of fresh tomato on top. Sprinkle the whole with two tablespoons of olive oil and bake for an hour at 425°, basting several times during the cooking. Who says that Mexicans live on tamales?

Abalone is California's own—a law prohibits its being shipped from the state, except for a few cans of trimmings. These abalone trimmings make a divine chowder, though, so if you're away from your favorite state you can still have your favorite shellfish, in one form anyway. An abalone chowder came to Long Beach by way of New England. Indeed, it wouldn't be stretching things too far to guess that those one-time owners of Long Beach, Yankees John Temple and Abel Stearns, first had the idea of making chowder with the huge mollusks they found so plentiful in their new home. Certainly abalone chowder is where that Yankee influence comes in.

abalone chowder If you are using fresh abalone, purchase a pound of it and have it cut in steaks and pound it. Cook it in three cups of salted water, which has had a sprig of thyme added, for an hour and a quarter, or until tender. When done, put through the food grinder, using the medium knife. Return to the liquid. (If you are using canned minced abalone, use four $\frac{1}{4}$-lb. tins or two $\frac{1}{2}$-lb. tins, and cover with three cups of boiling water. From here on the procedure is the same). Dice a quarter of a pound of salt pork and fry to a beautiful amber crispness. Remove pork and save, then add a large onion, sliced thin, and cook it in the pork fat until it, too, is a lovely brown. Two cups of raw diced potatoes are now added to the abalone and liquid, along with the onions and fat in the pan. When the potatoes are tender, add the cubes of crispy pork, a tablespoon of butter, and two cups of very rich milk. As soon as it is again hot, serve with pilot biscuits. This same recipe may be used for a New England clam or fish chowder by merely substituting clams or fish for the abalone. Mmm! Good.



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Long Beach . . . Willmore's Dream

(Continued from page 33)

was given to one Manuel Nieto, a soldier. Its southern edge embraced the present city of Long Beach. That was in 1784.

By the time California had become Mexican territory, Rancho Los Nietos had been "sub-divided" into five ranches. One, Rancho Los Cerritos, or Ranch of the Little Hills, had fallen to a daughter of Manuel Nieto. Another, Rancho Los Alamitos, was in the hands of a son. Each had nearly thirty thousand acres, and the boundary line between them ran down from Signal Hill, along Alamitos Avenue, to the ocean front. Los Cerritos, containing most of Long Beach, was to the west, Los Alamitos to the east.

Enter now two Yankee adventurers . . both of whom came to the pueblo of Los Angeles and eventually sought Mexican citizenship: John Temple, who married an heir to Los Cerritos, and Abel Stearns.

Temple purchased the "Farm of the Cerritos, which contains five leagues for neat cattle, a little more or less," as the deed read. Stearns bought Los Alamitos for $500. Governor José Figueroa had held it briefly meanwhile, but never lived on it. Thus Stearns and Temple became neighbors and the sole inhabitants of Long Beach. Here, a century before the horseshoe pitchers pitched their derndest at the Iowa picnics . . Stearns and Temple concocted a little sport of their own.

Once a year vaqueros, friends and servants of the friendly rivals would gather at a point on Signal Hill to watch and bet. John Temple and Abel Stearns would mount their horses and race the four miles down Alamitos Avenue, along their property line to the surf, and four miles back. The winner then would invite all to his hacienda. An ox would be barbecued and a cask of wine opened; there would be an impromptu bullfight in the barnyard and a fandango in the courtyard.

When Commodore Stockton marched on Los Angeles and raised the American flag one hundred and one years ago, it was John "Don Juan" Temple, the Yankee-Mexican, whom he installed as first alcade or mayor of the city. But the victory was short lived and when the Los Angelenos ran him out of town Temple returned to Los Cerritos. Misfortune of a more grievous kind, however, overtook both Temple and Stearns. The terrible drought of the sixties wiped out thousands of their cattle and left both men virtually bankrupt.

In the meantime eight sons and two daughters of Puritan settlers Amasa and Fanny Bixby had, one by one, drifted from Maine and Massachusetts to California . . along with a few cousins and other kin, including the Flint family. Unsuccessful gold rushers, they turned to ranching. Thus, eventually it came about that the Bixbys and the Flints, or certain of them, came into possession of both the Los Cerritos and Los Alamitos Ranchos. There were Llewellyn, Jotham and John W. Bixby and Benjamin and Thomas Flint. They stocked the ranches with sheep and started a family dynasty that has left their descendants still the landed gentry of Long Beach.

THE BOOM: William Erwin Willmore had acquired the right from the Bixbys in 1882 to subdivide the magnificent shores of Los Cerritos. And he persuaded sixty families of prospective colonizers to come out from Kansas City to look over his little seaside resort. All but a few visionaries like himself turned back, and within two years the unhappy man's bubble had burst.

But the boom of the middle eighties soon swept over Southern California in the first great westward migration since the Gold Rush. Not even the mud flats of floundering Willmore City escaped. In new hands, Long Beach caught on. By 1888 the city was incorporated and the first Chautauqua Assembly on the Pacific Coast . . granddaddy of the spirit that fosters the Spit 'n' Argue Club and the Iowa picnics . . was held there that year. Two years later the Chamber of Commerce was formed. Long Beach had arrived.

Long Beach was then, as it remained until recent years, a "blue nose" town. The first official act of the first city council was to pass an ordinance prohibiting saloons. Indeed, before that the very sale of subdivided lots contained reversion clauses in the event of the sale of liquor on the premises.

The beach, until the roaring twenties, was more beautiful than its bathers. As recently as 1921 the city fined would-be bathing beauties $300 if their costumes did not ". . . completely conceal all that portion of the body from a line even with the upper part of the arm pits to a line around the leg one-third of the way to the knee joint . . . and a skirt of opaque material hanging loosely to the bottom of the suit." It is different today and more than one movie star has first exposed all that is exposable of her natural talents in a Long Beach bathing beauty contest. In fact the extraordinary physical progress and cultural transition of the last decade may be said to have been accomplished by leaps and blondes.

SPEED BOATS AND HORSE SHOES: Long Beach originally was almost purely a resort city. A paternal city government always has provided for the recreation of, first, its residents, and, second, its visitors. Thus it is not surprising that the first Long Beach bond issue was for construction of the first municipally owned pier in California. This soon was followed by a pavilion, which was built despite the necessity of doing some fancy circumventing of the state laws. The present magnificent civic auditorium, resting on a spit of filled land jutting into a lagoon encircled by scenic Rainbow Pier, was built in 1928.

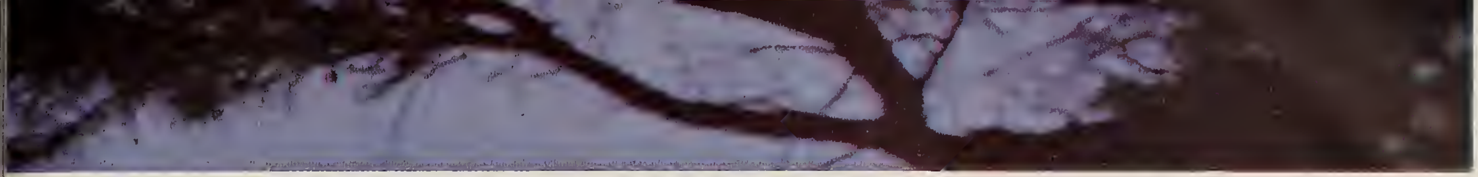
Shrewdly, the civic auditorium is also well-designed, as is the city's hospitality and playtime facilities, for housing conventions. This summer the United States Junior Chamber of Commerce will hold its first western convention there, and fourteen other national and international gatherings have been booked.

On an open-air platform adjoining one end of Rainbow Pier the Recreation Commission maintains and supervises what it chooses to call the "University By the Sea" . . for the free exercise of the prerogative to speak one's mind. The "University" has been more affectionately known for many years as The Spit 'n' Argue Club. Organized on a self-governing basis, soap box orating is not only legal without license, but encouraged. Here old duffers, crackpots, religious fanatics or whom you will may shout their pieces to the open seas over the heads of those hundreds who daily lounge in the benches to listen and enjoy the salt air. Such virile, calamitous, crack-of-doom speechifying and fist-shaking oratory has not been heard elsewhere since the days of the Chautauquas.

Long Beach provides twenty-seven major recreation centers, including thirteen parks. Under slat-roofed pergolas along the beach front or in Lincoln Park in the shadow of the City Hall oldsters gather at their card clubs (city dues: $1 per year), horseshoes, shuffleboard, lawn bowling, roque (a professionalized, hard court version of croquet), fly casting, handicraft, chess and checkers, community sings, old-time dancing and picnicking.

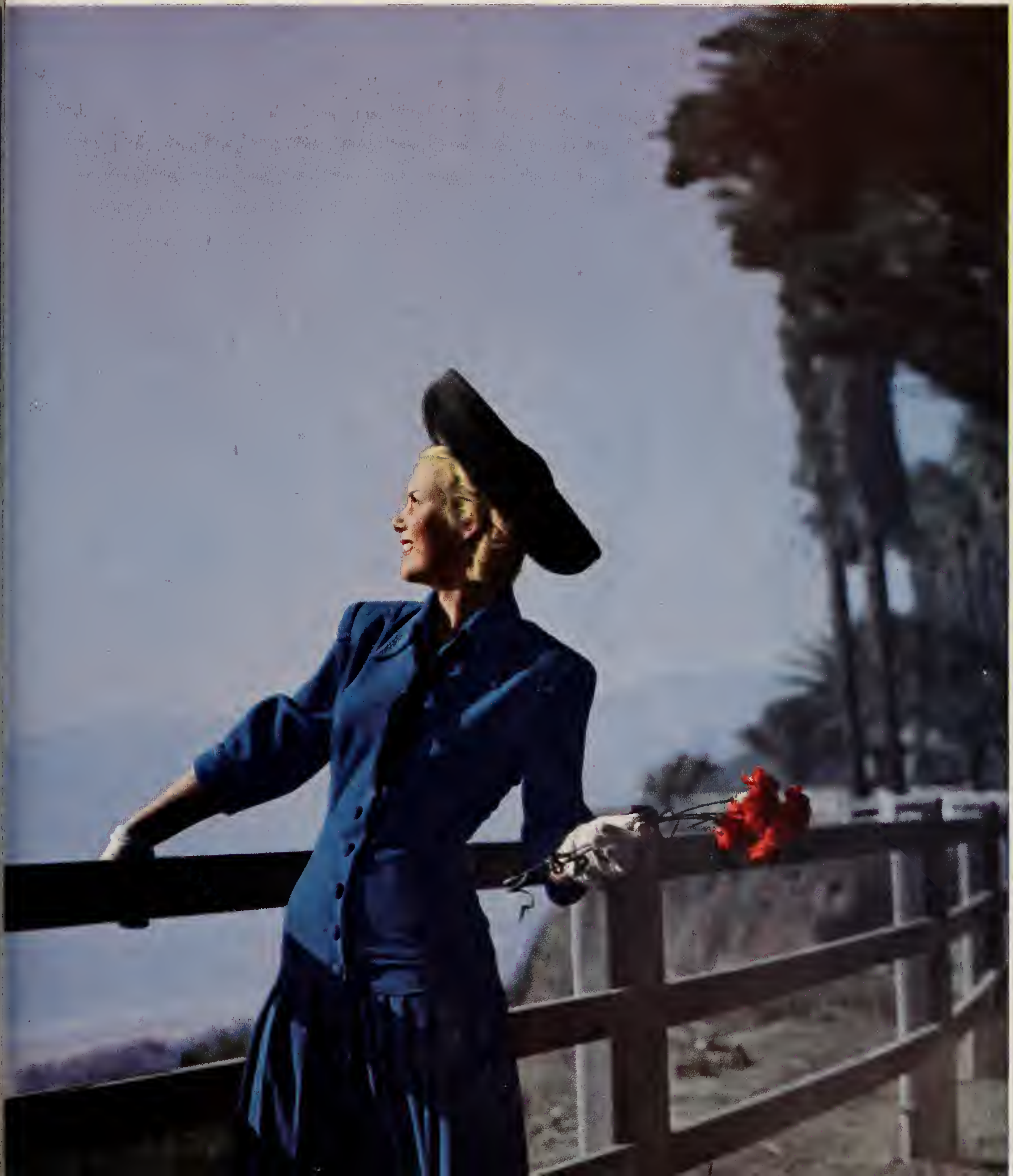
But Long Beach is also a virile playground and sporting center for the fast moving, fashionable California youth of today. Southern exposure windows in the handsome, height-limit office buildings and hotels along Ocean Boulevard look straight down upon a patchwork of gaily colored beach umbrellas and milling crowds on the sand. All along the eight miles of beach, mostly city owned, it is the same. At the east end a one-time swamp land and lagoon area is now a fashionable.

(Continued on page 68)



RALDING THE SAILOR DRESS . . . with its full, pleated skirt, its long torso blouse and roll-back collar. An appealing new silhouette with sea-going flair. Designed by Hollywood Premiere in Reltex Air Brigade fabric, and yours in copen blue, coral or aqua, with black, navy or white tie. About $23 at The Broadway, Hollywood. Leslie-James hat.

PHIL MARCH



Long Beach . . . Willmore's Dream

(Continued from page 66)

sporty resort. There, Belmont Shores, Alamitos Bay, Naples and the Marine Stadium exist in the name of fun and outdoor living. Here are speed boats, outboard motorboat racing, a sea scout encampment, college rowing races, sailing, fishing, swimming, sunning and homes with private pier landings.

THE VANISHING IOWAN: Long Beach as "Iowa by the Sea" has been a national joke for decades, and until lately very nearly a truth. And, until lately, Long Beach relished and fostered the spreading of this reputation. But the Iowa legend, and the larger mid-westernism which it symbolized, is slowly passing from the scene. It is not yet gone. Fifteen years ago nearly one of ten of its citizens actually had his roots in Iowa. Today there is only one of thirty.

When Walter H. Case, editor of the Long Beach Press-Telegram (and himself an Iowan), compiled his "History of Long Beach" he included biographical sketches of the 207 leading citizens in the city's history. Ninety-nine were midwesterners, and Iowans lead them all.

Long Beach Iowans still meet monthly for "covered dish dinners." And they are the most potent chapter of the Southern California Iowa association which has lured turnouts of 100,000 to its big Iowa Picnics . . . regularly attended by the governors of Iowa. Horace Boise, governor of Iowa in 1876, retired to Long Beach and died there. Others, like eighty-six-year-old John G. Spielman, long-time manager of the Long Beach Iowa Association, "came out here to die and made a damned bad job of it." California's Governor Frank F. Merriam (1934-1938) served in the Iowa state legislature and was Iowa state auditor before moving to Long Beach.

Most of the midwesterners who came to Long Beach until the mid twenties came to retire. They had become modestly wealthy and were ready to sit down on the beach and clip coupons. They were good citizens and an asset to the California community. They brought with them and transplanted a middle-western, rural way of life, which, in its new and strange habitat, has made a permanent contribution to American folklore.

When depression hit, Long Beach was a fertile seeding ground and the natural birthplace for the Townsend Old Age Pension Plan. For Long Beach was still, like Pasadena, a city of retired oldsters dependent upon invested income.

The rural folksy charm of Long Beach is threatened, but it is not dead. Unlike Los Angeles, the city is still too young to have lost or absorbed the elements of its origin. Civic factions are divided between those who would slip a coat over grandpa's shoulders to hide his suspenders, and those who would snap them defiantly and unashamedly. A Curb Market is still operated as a division of the city government every Tuesday, Thursday and Saturday morning until noon at the side of Lincoln Park, a block from the city hall. The scene is like market day in any small midwestern town. And it is still legal in Long Beach to drive your two-seated electric perambulator on the downtown sidewalks . . park it in Buffums' entrance way, if you wish, while you go shopping.

PRUNING THE TREE: At 5:54 p.m., March 10, 1933, without warning, it struck. It hit nearly all of Los Angeles and Orange counties. But it hit Long Beach hardest. When the city's tally was finally up there were fifty-two dead and nearly a thousand injured in the worst earthquake catastrophe in Southern California history. And within the nex three weeks there were seventy lesser shocks People camped in the parks, on the beach in their yards, or slept in their cars for many nights.

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• And he sells plenty of 'em

Thousands left the city . . but most of them returned later and helped rebuild. Property values slumped, but soon recovered to record highs. Some stores closed, but a month later reported the biggest sales volume of the depression period. The United States Senate voted five million dollars to aid the stricken city. But Long Beach refused "Federal charity": asked for and got a loan instead. The entire system of forty schools had to be rebuilt, as well as scores of public and private buildings.

Thus, in retrospect, the tragic earthquake had merely pruned the tree. It accelerated the modernization of Long Beach and may be pointed to as the turning point in the transition from a seaside resort for retired Iowans to its full maturity as a western playground, a great industrial city, an important port

Today stock broker Ralph Murray's petite wife no longer has to go to Los Angeles to buy a smart outfit in size 9. She can get it at Buffums', or she can shop along the smart row of new specialty stores on Ocean Boulevard. A housewife in Huntington Park shops in Long Beach because she can find what she wants; go about it leisurely and in comfort: avoid the traffic crush: and the extra miles be hanged.

Thus Long Beach today has become the shopping center for seventy-two neighboring communities, totalling three-quarters of a million people. Nearly one-fourth of the charge customers in Long Beach stores reside outside the city. In 1945 retail sales hit a gigantic $237,500,000. Aside from the swank new shops, like Irene Berke's, facing the ocean front, an imitation of Los Angeles' "Miracle Mile" is well along as a new development in the Bixby Knolls section. There, on Atlantic Avenue, with the modernistic shops and elaborate eateries, is located the first pre-fabricated motion picture theater in the world.

But while Long Beach discards its calico for the smart fashions of a California resort city, it also must begin to suffer the undercurrent of disturbances inevitable to any giant, thriving metropolis.

RECOVERING THE BALL: The two greatest things in the industrial life and progress of Long Beach are its oil and its port. Their success stories are inseparable.

Long Beach chuckles smugly over its shrewd achievement and financial stability in the operation of its oil business and the development of its harbor. It may be justly proud. But it wasn't always so. For Long Beach fumbled the ball on Signal Hill and recovered it, twelve years later, on Terminal Island.

The retired residents of the seaside resort of Long Beach had their eyes on the garden-covered Signal Hill back of the city. It would make one of the finest residential subdivisions in Southern California, in time. So the city resisted, unsuccessfully, the efforts to drill there for oil . . fighting it with prohibitive taxes.

(Continued on page 70)

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because the citizens of Long Beach felt that it was just as necessary to subsidize art as to underwrite picnic grounds, Camilla Wicks is a concert violinist . . . the world acclaims her music and the vision of her townspeople . . .

the people's prodigy

● Fifteen years ago in Long Beach, California, a little tow-headed girl, age three, stood on the plain rug in the parlor of a modest bungalow, fingering a half-size violin. It wasn't a toy that papa Ingold had just given her with loving hands . . it was real . . with real strings . . and a real horsehair bow . . mama LaNora was poised at the piano to accompany her . . little Camilla Wicks was to have her first violin lesson . .

Today the world praises her artistry.

The road was spectacular, but not easy. Ingold Wicks, the composer, had played the violin in his native Norway. In his daughter he visualized the medium for the finest exemplification of his art. Camilla worked . . hard . . gave up fun at the beach to practice . . practice . . each day . . month . . year . . successfully carried a full program of schoolwork and enjoyed, too, the active sports and entertainments of other normal girls her age.

At eight the young violinist had memorized seven standard concertos and numerous other compositions, played solos with the Long Beach Federal Orchestra and the local Chamber Music Society. One year later, after her return from New York where she studied with Louis Persinger, Camilla was scheduled to play the difficult Bruch Concerto with the Los Angeles Federal Symphony. After the first rehearsal, as the young musician laid down her bow, the ninety-four men in the organization rose to their feet in spontaneous tribute to her unusual playing.

Long Beach was proud of Camilla Wicks. Recognizing that local talent is as deserving of support as local parks or recreation centers, the people of Camilla's town got together to establish a trust fund for her musical education. In a city-wide movement, backed by music and service clubs, by men's organizations and countless civic groups, enough money was raised to start the young violinist, both literally and figuratively, on the road to fame.

Camilla did not disappoint her supporters. In New York she won a four-year scholarship to Juilliard School of Music, the youngest person to receive this honor. On February 25, 1942, when she was 13, she made her debut in Town Hall. Critics and public alike received her playing with unqualified admiration and the long-awaited performance was a success.

In 1943 the California girl won an award of $500 and an opportunity to appear as soloist with Alfred Wallenstein and his Los Angeles Philharmonic Orchestra. Still later that year she broadcast with the New York Philharmonic Symphony in Carnegie Hall, under the direction of Artur Rodzinski.

Miss Wicks' greatest triumph came one moonlit evening last July when she thrilled thousands of Southern Californians in the famous Hollywood Bowl. She played, superbly, Wieniawski's Second Violin Concerto under the baton of Leopold Stokowski.

This summer her music will have an even wider audience. With father and mother, the young violinist will sail for Norway on a combination concert and pleasure tour. After vacationing on an island near Molde, where her father lived before coming to America, Camilla plans to concertize in several Scandinavian countries where her reputation already has spread.

But her musical education is by no means complete. For several years she has studied with Louis Persinger in New York, received coaching from Henri Temianka while she is home in California. Each day, each concert, may find her technique nearer to perfection.

Long Beach, her California home, is very proud.

Long Beach . . Willmore's Dream Come True

(Continued from page 68)

Hence, when the greatest strike in history was made on the hill in 1921, Signal Hill became a separate city and remains so today, although it is an island city entirely surrounded by Long Beach. Long Beach picked up the loose ends from its muff as best it could, and in fifteen years profited directly to the tune of a paltry ten million dollars from the black gold bonanza.

The discovery in the thirties of the Wilmington Field on Terminal Island, along the shore to either side of the Los Angeles River mouth and under the sea, was somewhat less spectacular than Signal Hill. But today it is California's most productive field. Long Beach did not fumble the ball here. Today there are 1,500 wells on the Long Beach side, and at last count the city owned 315 of them, making it the fifth largest independent oil operator in the state.

The city's wells are operated by the harbor department and the proceeds of all but 58 of them go into the port development program.

Long Beach was smart again. When it gave up a large part of its harbor area to the United States Navy under a one dollar condemnation sale, it retained the right to take the oil, by slant drilling, from under the Navy's waters. But what tickles gloating Long Beachers is the coincidence of the fault line. It corresponds almost exactly with the Los Angeles-Long Beach boundary line, with virtually all the oil lying on the Long Beach side.

Most cities, when they develop or expand their harbors, float a bond issue. In Long Beach they just drill another well.

But Willmore's seaside resort is not forgotten. Neither the oil drilling nor the harbor development are permitted to spoil the city's attractiveness. To Los Angelenos their bond-built harbor is merely a vague but pleasant statistic. Long Beach's smaller harbor, on the other hand, is a throbbing, exciting part of every citizen's daily life. More shipping left from its Victory Pier during World War II than crossed all American docks combined in World War I.

Los Angeles has long urged that the two harbors be operated by a single, joint authority. But oil rich Long Beach can afford to be independent. It already is smarting under one piece of political sculduggery administered by the hand of its neighbor. The Terminal Island Naval shipyards and the home port of the Pacific Fleet are in Long Beach. But Los Angeles wangled the post office location for the Navy in nearby San Pedro. Hence, the Pacific Fleet's post office address is Los Angeles, and graciously Los Angeles accepts all national publicity and notice as the home of the fleet.

But big industry has come to the very edge of Long Beach port facilities. Henry Ford assembles cars there, Proctor and Gamble makes soaps there. Kaiser-Frazer, Douglas Aviation and North American Aviation . . all have Long Beach operations. Home industries such as fishing thrive there. Long Beach has put on long pants.

In 66 years Willmore's disappointing "American Colony" of half a dozen Kansas families has mushroomed from utter failure to a magnificent city of 300,000 persons. It stands today, a sparkling, energetic monument to the dream of a forgotten little English school teacher.

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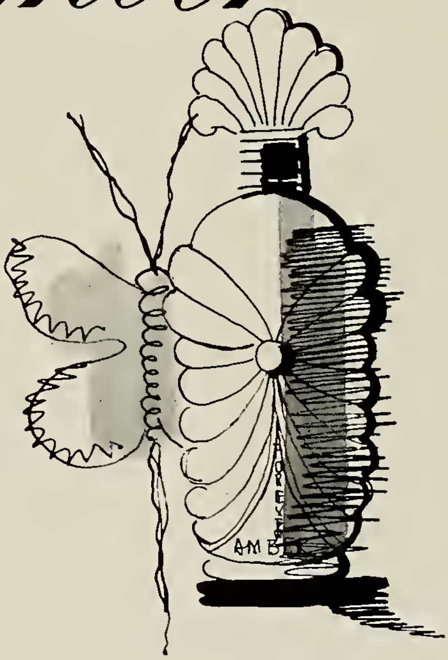

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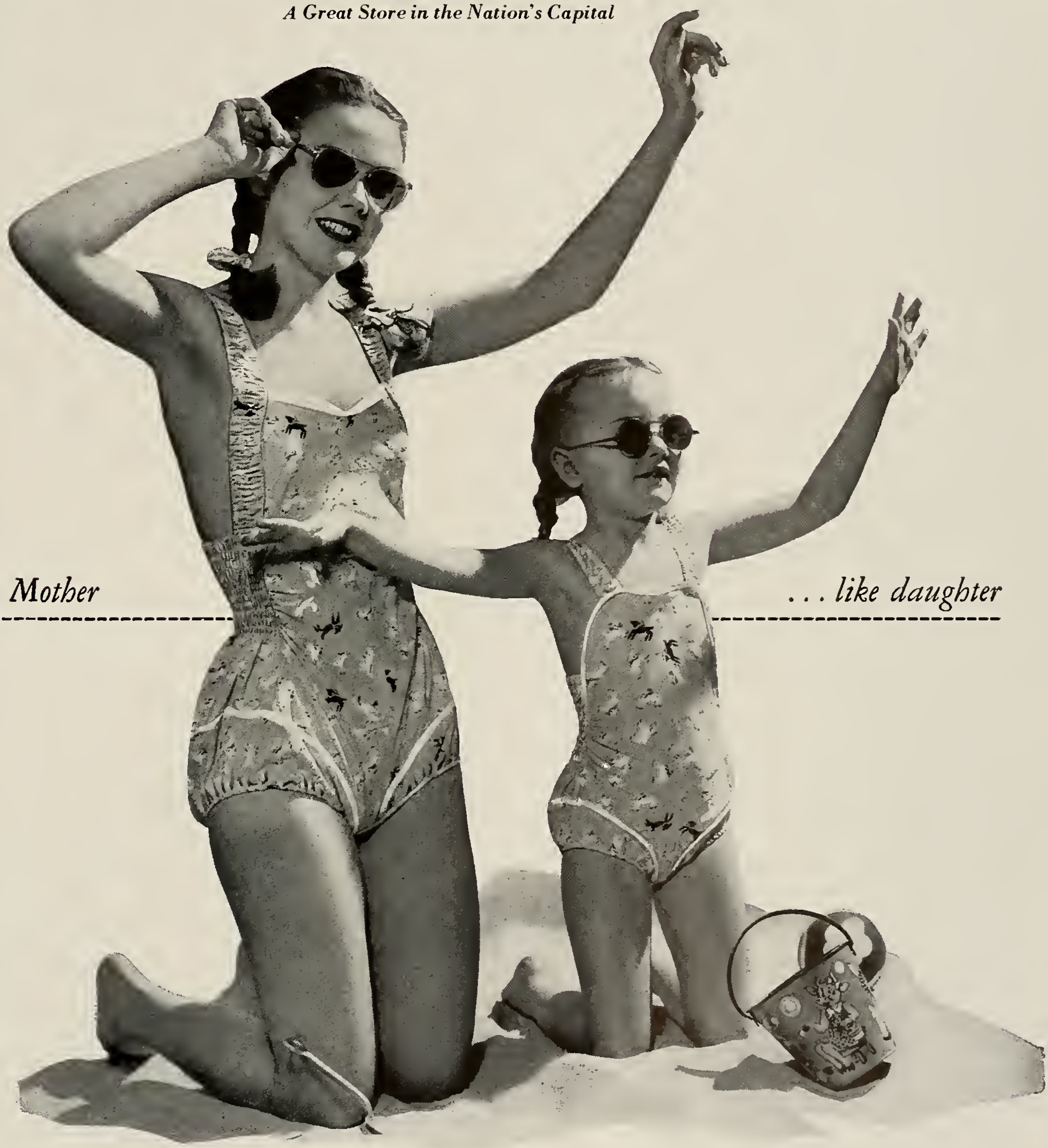

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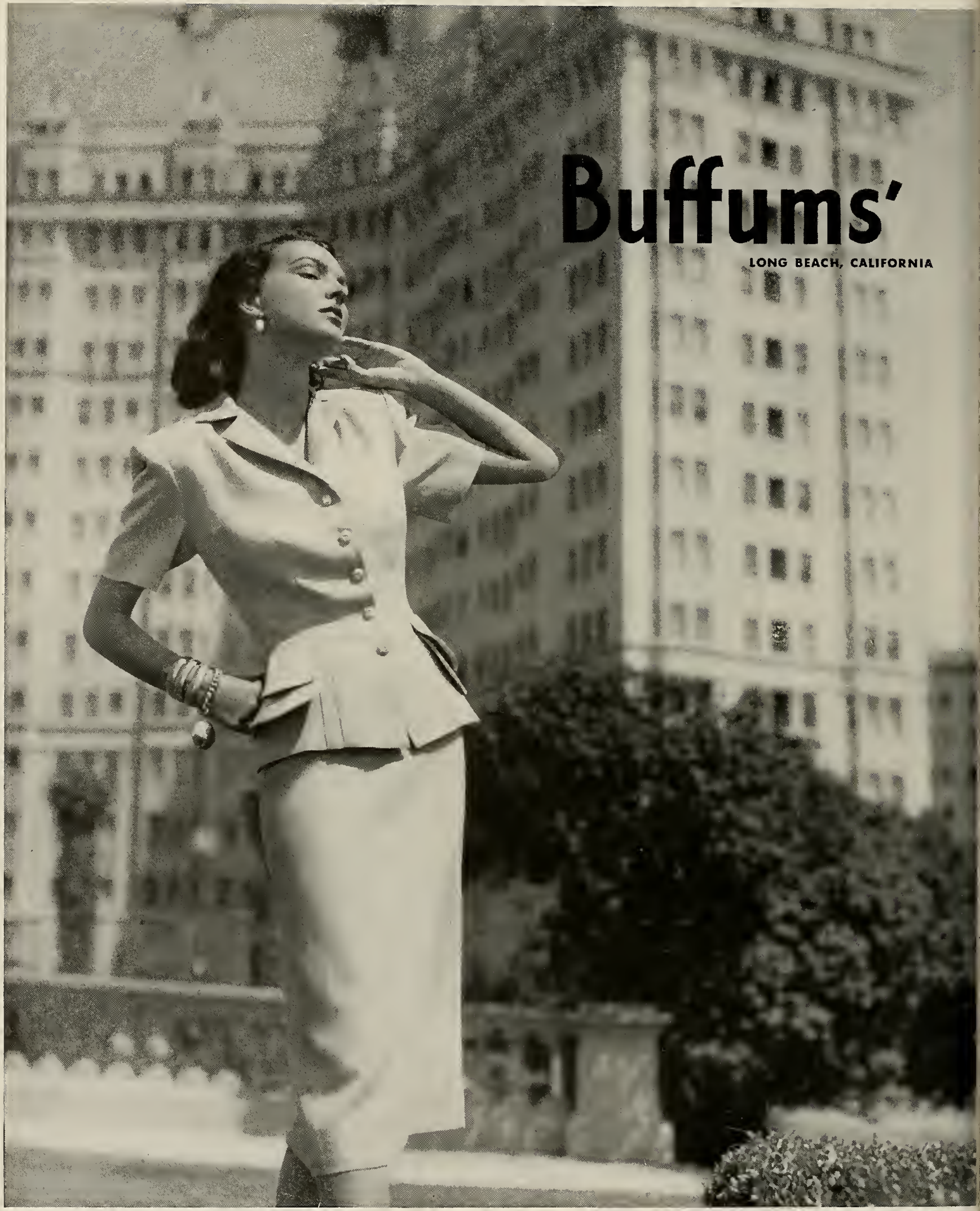
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• California In Books

BY HAZEL ALLEN PULLING

June in California . . . vacation days when thoughts turn eagerly toward highway and byway or wistfully toward sundrenched patio and beach. Whichever wins, vacation time in California is made the more enchanting if previews precede and overviews accompany her long, delightful days. Books on California will reveal and interpret her many offerings; read, and make California truly yours.

If it's highways and byways that win, take along H. Cyril Johnson's compact pamphlet, "Scenic Guide to Southern California" (Susanville. California, Scenic Guides, 1946. 103p. $1), and its twin on Northern California. These are alphabetical listings of points of interest with brief descriptions of locale and accounts of the significance of each historic spot. Illustrated with photographs and sketch maps, these booklets are convenient and authoritative guides to California.

Before you go, browse through the colorful, panoramic views of California in *Pacific Pathways: the West in Color and Story*, now published in one volume from its former periodical form. (Long Beach, B. and N. Publishing Co., 1947. May-October issues 1946. $2.50). Its enticing pictures will lure you to California's beauty spots, and its articles on her past and present will inform and entertain you.

But if patio and beach claim your vacation days, you will find relaxation and a wealth of California lore in two recent novels. "Lillian Janet's" *Touchstone* (Rinehart, 1947. 346 p. $3), and Idwal Jones' *Vermilion* (Prentice-Hall, 1947. 495p. $3), both family sagas, convincingly infuse life-blood into California's many-sided past.

Touchstone, by Lillian Ressler and Janet Cicchetti, is a skillfully woven tale of Gold Rush days whose main theme lies not in the mines but in the political, financial, and emotional backdrop of the fervid search for gold. Real estate and the sale of mining supplies provide the wealth sought by capable, self-centered, sensual King Delaney and his sister-in-law, Agnes; the mines give only disillusion and heartbreak to John, Agnes' husband. The children of the two Delaney families, each in his own way, fight politics, intrigues and disaster to win personal happiness whch is lost to Agnes when she loses King's love. Through a nice blending of historical fact with fictional theme, the authors have revealed with truth and sincerity the period of California's flamboyant youth.

Vermilion is the story of three generations of a family, part Cornish, part Spanish, whose saga begins in California in the days of hide droghing and quicksilver mining. It carries us through the San Francisco earthquake of 1906, and back again to the worn-out mines. California's independence in 1846, her annexation by the United States, the Civil War, and her agricultural and mining developments are traced through the activities of the Cope family, descendants of rough, old Pablo. This is a lusty tale written in prose of such sensitive, rich imagery that its ruggedness is belied. Deftly, by word and story, the spirit, the flavor, even the taste and color of California are caught. It is a tale that will fill vacation days with adventure and steep you in beauty of word, sound, and picture.

And if your reading taste and curiosity run to other phases of Californiana, let me know your desire. Write to me at The Californian.

• Penny-Saving Food Tips

Put sugar into the water in which you are cooking cereal. It eliminates that second trip to the sugar bowl.

Leave a little of the flesh with the skin of an apple when paring: the peel and cores of two apples will make one glass of delicious jelly.

Toasted brown bread makes a wonderful foundation for Canadian-style bacon and hot applesauce.

After the gingerbread batter is in the pan, put in overlapping peeled apple slices: bake, serve with orange pudding sauce.

Serve canned sweet potatoes baked with orange sections in a casserole.

Here's a new muffin tip: lightly add cubes of canned strained cranberry sauce to the batter of plain muffins at the very last minute before you pour into baking tins.

Radish tops are delicious greens. Cook the same as beet greens, either alone or with beet greens. Spinach also is a good blend with them.

For a tasty ice, save juice from canned fruits, mix, and pour into freezing trays. Refreshing and inexpensive.

Leftover potatoes may be mashed with melted cheese, formed into small loaves about three inches long and rolled in crushed corn flakes. Either fry them or heat in oven.

Or alternate layers of leftover mashed potatoes with sliced hard-cooked eggs, topped with white sauce, heated in oven.

Use stale bread for French toast. Beat two eggs, add 1/3 cup milk, 1 tsp. sugar and 1/4 tsp. salt. Dip four slices of bread in this mixture. Brown very slowly in butter or margarine and you'll have French toast fit for a king.

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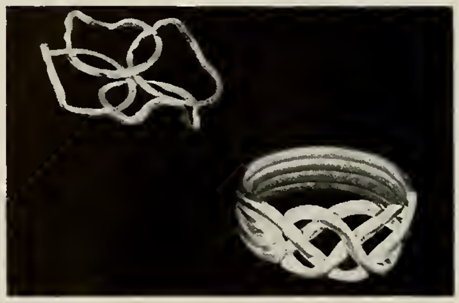

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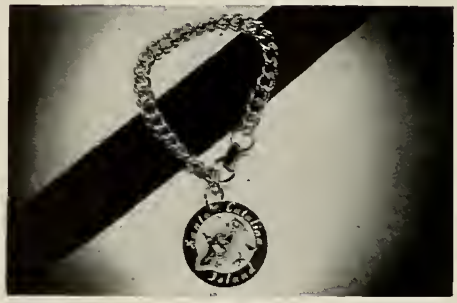

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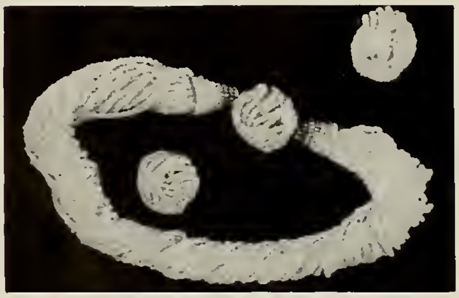

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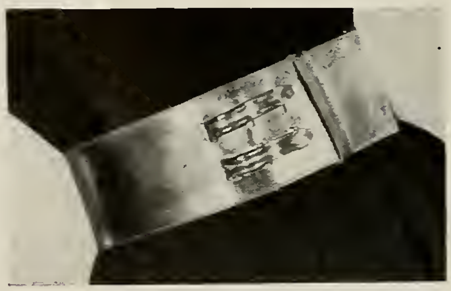

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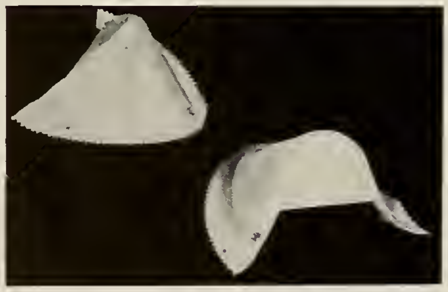

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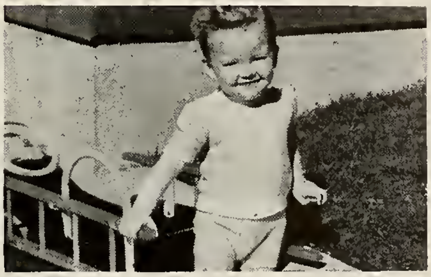

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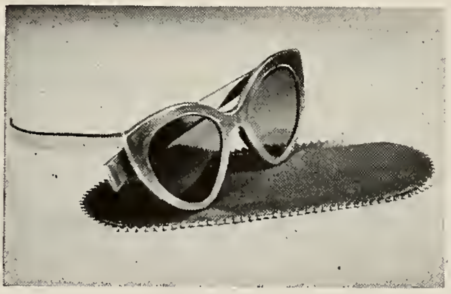

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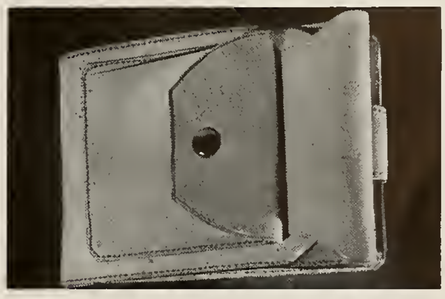

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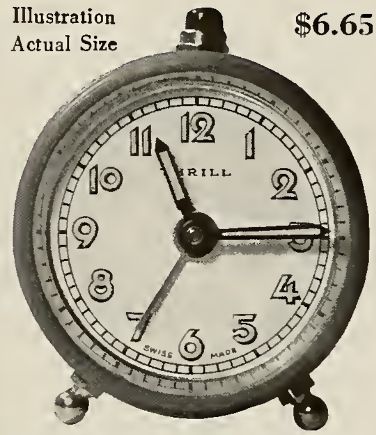

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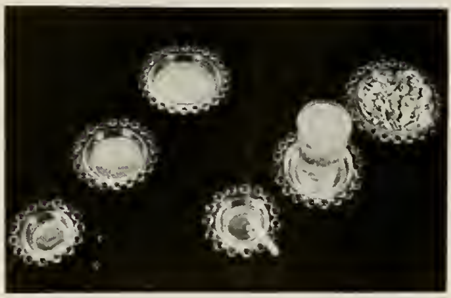

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GOING PLACES AND EATING OUT

GOING PLACES AND EATING OUT

THE CALIFORNIAN presents for your convenience a current directory of the finest restaurants in Los Angeles and San Francisco, cultural events of interest and activities that make living in California or a visit to our state the most enjoyable for you and your family. Fine foods of many kinds are available and wherever possible specialties of the house are listed, names of the maitres d'hotel and days the establishments are open. Have a good time!

THE RESTAURANTS

IN LOS ANGELES

AMBASSADOR—3400 Wilshire Blvd., Los Angeles. World-famous Cocoanut Grove open every night except Monday. Saturday afternoon tea dancing. Freddy Martin's Orchestra. Dinners from $3.25. Cover $1, Saturday $1.50. Rouben.

DON THE BEACHCOMBER—1727 North McCadden Place, Hollywood. *Fried Shrimp, Rumaki, Barbecued Spareribs, Mandarin Duck, Chicken Almond and known as originator of the Zombie.* Dinners from $3. Usually crowded, but good tourist spot.

BEVERLY HILLS HOTEL—9641 Sunset Blvd., Beverly Hills. Palm room open Thursday, Friday and Saturday nights with dancing. Thursday buffet, $3.75. Dinner a la carte from $1.75. Good food and you might see a movie star.

BEVERLY - WILSHIRE HOTEL — 9415 Wilshire Blvd., Beverly Hills. Tasty food in Copa d'Oro and Terrace Room, with medium prices.

BILTMORE BOWL—515 South Olive St., Los Angeles. Best place downtown for good food and good music, with Russ Morgan playing. Two-dollar dinners, nominal cover charge and two floor shows. Nice for tourists. Closed Monday.

BIT O' SWEDEN—9051 Sunset Blvd., Los Angeles. On the famous "Strip." Good food, reasonable prices, smorgasbord. Fine for tourists.

BUBLICHKI—8846 Sunset Blvd., Los Angeles. A bit of Russia on the Strip. *Cutlet a la Kieff, Filet Mignon a la Stroganoff, Caucasian Shashlik, Russian Blini.* Dinners from $3. Host, Wally; hostess, Jasmina. Good music and romantical. Closed Tuesday.

CASA LA GOLONDRINA—35 Olvera St., Los Angeles, "the first brick house in the city." Historic Mexican cafe. *Arroz con Pollo, Enchiladas, Tacos.* Dinners from $2. Alfredo. Closed Sunday.

CHAROUCHKA—8524 Sunset Blvd., Los Angeles. Another bite of Russia on the Strip. Mamma and Papa, "your hosts," excel with atmosphere, food and soothing music. Closed Monday, and prices fairly high.

CHASEN'S—9339 Beverly Blvd., Beverly Hills. *One of the best in the West.* Excellent cuisine and plenty of celebrities. *Expensive.* Closed Monday.

CIRO'S—8344 Sunset Blvd., Los Angeles. On the Strip and luxurious, with name bands for dancing. Expensive. Celebrities, sometimes.

EL PASEO—51 Olvera St., Los Angeles, and especially fine for tourists. Typical Mexican food, nice surroundings, dinners from $1.25. Open 12 to 12, except Wednesday.

HENRI'S—9236 Sunset Blvd., Los Angeles, "where the Sunset Strip meets the Bridal Path." The leisurely glamor of Southern California as the visitor hopes to find it. Society, celebrities, tops in cuisine. A la carte from $2.

HOUSE OF MURPHY — La Cienega "Restaurant Row" at Fourth Street, Los Angeles. *Madame Begue's Chicken Creole, Hamburger and Onion Rings, Million Dollar Hash.* Your host, Bob Murphy. *Wonderful Salads, Beautiful Steaks.* A la carte, medium prices. Open every day.

KNOTT'S BERRY FARM—Buena Park. An hour's drive from Los Angeles, but a tourist's dream as reported in Reader's Digest. *Good chicken and ham and hot biscuits.* Reasonable prices. Gift shop.

LA RUE—8633 Sunset Blvd., Los Angeles, on the Strip. Tops in food and decor. *Crepes Louise, Crepes a la Reine, Lasagne Pasticciate, Beef Bourguignonne.* From noon till 3 for lunch except Sunday. From 6 to 11 p.m. for dinner. Closed Monday. Felix Cigolini. A la carte entrees from $2.25.

LUCEY'S—5444 Melrose Avenue, Hollywood. Good food, medium prices and across the street from Paramount Studio. Movie stars abound at lunch.

MIKE LYMAN'S OR AL LEVY'S—When you're downtown in Los Angeles. Good food, same management. Reasonable.

MOCAMBO—8588 Sunset Blvd., Los Angeles. One of the Strip's spots for movie stars. Colorful, crowded and expensive.

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GOING PLACES AND EATING OUT

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PEGGY CLEARY'S—"Talk of the Town" Restaurant at 1904 S. Robertson Blvd., Los Angeles. New and attractive. *Scallopini Piccate, Stuffed Squab, Breast of Guinea Hen.* A la carte and prices fairly high, but the food's delicious. Closed Tuesday.

PERINO'S—3027 Wilshire Blvd., Los Angeles. In the heart of the smart shopping area. Excellent food. A favorite luncheon rendezvous for society.

PICCADILLY—848 No. La Cienega Blvd., Los Angeles. Fairly new, but very good, with Ernest Vignati as your host. Steaks.

PIERRE'S—2295 Huntington Drive, San Marino. A good *crepes suzette* and pleasant atmosphere. *Charcoal-broiled filet mignon,* too. Pierre. From noon till 9.

PLAYERS—8225 Sunset Blvd., Los Angeles. Good for tourists and you might see a movie star. Expensive.

READY ROOM—Johnny Wilson's popular rendezvous for the younger set. Big fireplace, delicious steaks, informal atmosphere. At 365 No. La Cienega Blvd., Los Angeles, on Restaurant Row.

ROMANOFF'S—326 No. Rodeo Drive, Beverly Hills. Prince Mike caters to movie stars, writers and producers. Expensive.

SARNEZ—170 No. La Cienega Blvd., Beverly Hills. Lew Sailee and Harry Ringland have an attractive place, with good food and good music, reasonably priced.

SOMERSET HOUSE—On Restaurant Row in Beverly Hills. Fine steaks, a la carte dinners, nice atmosphere and expensive.

SPORTSMAN'S LODGE — 12833 Ventura Blvd., North Hollywood. An epicurean delight in San Fernando Valley. *Broiled Lobster, Chicken Saute a Sec, Charcoal-broiled Steaks* in a gorgeous setting. *One of the finest restaurants in California.* Jack Spiros. From 5:30 p.m. Closed Monday.

TAIL O' THE COCK—477 So. La Cienega Blvd., Los Angeles, on Restaurant Row. Mac McHenry provides *excellent food,* good companions and a pleasing atmosphere. *Hamburger Diable and Fried Shrimp are specialties.* You'll want to go again and again, and it's reasonably priced.

TOWN HOUSE—2965 Wilshire Blvd., Los Angeles, overlooking Lafayette Park. Three smart cafes to serve you . . . Garden Room, Cape Cod Grill and the Zebra Room. No cover or minimum. Excellent food and a good spot for the tourist.

VILLA NOVA—9015 Sunset Blvd., Los Angeles. A charming old world atmosphere on the Strip. Good Italian food and good service.

THE THEATRE

PLAYS

MUSICALS

BILTMORE—"Barretts of Wimpole Street," co-starring Katharine Cornell and Brian Aherne. Nightly at 8:30; prices $1.20 to $3.60. Matinee Wednesday and Saturday.

THEATRE MART — Continually playing "The Drunkard" every night at 8. Famous old-time melodrama with beer and pretzels. Wonderful tourist entertainment and good for the entire family.

EL CAPITAN — Ken Murray's "Blackouts of 1947," starring Marie Wilson and Ken, every night at 8:30, with plenty of matinees. Variety entertainment that will please. Good for tourists.

EARL CARROLL'S THEATRE RESTAURANT—In Hollywood for the tourist. "The Vanities" in a good show each night with two different performances at 9:15 and midnight. Girls. Girls. Three-thirty with dinner, $1.65 without.

VARIETY

HOME SHOW—Southern California Construction Industries and Home Show at Pan-Pacific Auditorium June 12 through June 22. More than 200 exhibits: Architecture, interior decoration, landscaping and home appliances. Adults, 80c; children 30c.

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GOING PLACES AND EATING OUT

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POLICE SHOW—Motion picture and radio stars; vaudeville, starring Canadian and Mexican entertainers. At Shrine Auditorium, June 12 through June 25 every night at 8:30. General admission $1. Reserved section, $2 and $3.

TURNABOUT THEATRE—The Yale Puppeteers, Elsa Lanchester and Lotte Goslar in good entertainment. June 1-7, "Mr. Noah" and "About Face"; June 8-14, "Caesar Julius" and "Vice Versa"; June 15-21, "Tom and Jerry" and "Turnabout Time"; June 22-28, "Gullible's Travels" and "Southern Exposure."

OPERA

LOS ANGELES CIVIC LIGHT OPERA—"The Three Musketeers" opens June 16 at Philharmonic Auditorium. Curtain at 8:30; prices $1.20 to $4.20. Wednesday and Saturday matinee at 2:30, $1.20 to $3.60.

SPORTS

POLO—Regular match games every Sunday at 2 at Riviera Country Club Polo Field, off Sunset Blvd., on the way to the beach.

BASEBALL—Pacific Coast League games every day except Monday; double-headers on Sunday. See daily paper for contestants and time in Los Angeles, San Francisco, Hollywood, Oakland, Sacramento, San Diego, Seattle, Portland.

NATIONAL BOAT SHOW—In Los Angeles Coliseum May 30-June 8 includes fashions, radio and movie stars.

LOS ANGELES HORSE SHOW—June 3 to 8 at Horse Palace, Riverside Drive. General admission $1.20. Reserved, $2.40. Every night at 8:15. Matinee Saturday and Sunday at 1.

NATIONAL INTERCOLLEGIATE TENNIS TOURNAMENT—Slated June 23 through 28 at UCLA.

THE RESTAURANTS

IN SAN FRANCISCO

PALACE HOTEL—Market and New Montgomery Sts. Garden Court serving lunch, tea, and dinner. Leonard Auletti and his concert orchestra. Ask for Joseph, maitre d'. Also Rose Room, open nightly except Monday. Cover $1 weekdays, $1.50 Saturdays. Adolph.

OMAR KHAYYAM—196 O'Farrell St. Dinner only, $2.25 up. George Mardikian. *Armenian Shish Kebab, Tchakhokhbelli and Kouzou Kzartma are specialties.*

ST. FRANCIS HOTEL—Powell and Geary. Mural Room open daily for lunch and dinner, with dancing from 8:30 p.m. except Monday, and tea dancing Saturdays from 4 to 5:30. Hal Pruden's band. A la carte. Ernest. Order almost anything.

LONGBARN—On El Camino Real, 2 miles south of Stanford University. Open for dinner only. Closed Thursdays. Ask for Willy or Eddy. Dinners $2.50 to $4. Plan to eat here when you visit the peninsula. Country farmhouse style with women chefs.

RESTAURANT LOMBARD—1906 Van Ness Ave. Dinner only, from $2.50, or a la carte. Bill Lombard *specializes in steaks and real thick roast beef.*

EL PRADA—Post and Stockton, in the Plaza Hotel. Lunch 11-2, dinner 6-9, closed Sundays and holidays. Walter is maitre d'. Service London style, with everything rolled in on a serving table. Chef Maurice specializes in French cuisine. *Roast beef best item.*

STAR LITE ROOM, Hotel Sir Francis Drake—Sutter and Powell. Lunch only from 12 to 2, buffet style, for $1.50. Includes hot dishes. Al Field, host. You dine 22 floors up with a spectacular view.

TONGA ROOM—In the Fairmont Hotel. Open 4:30 p.m. to 1:30 a.m. daily. Hawaiian hand plays on a raft in a swimming pool, with the dining tables surrounding. Dinners $3.50. Hawaiian Ham and Eggs at $1.50, or a la carte. Henry Degorog, host.

TARANTINO'S—206 Jefferson St. Open 11 a.m. to 11 p.m. Dinners $2.50 and a la carte. Dan Sweeney, Jr. and Jack Adams. *Seafood, steaks and chops.* Food not outstanding, but try it because it's on Fisherman's Wharf.

PARIS—242 O'Farrell St. Lunch and dinner daily, but no lunch on Sunday. Dinner $1.50. Typical old San Francisco family-style French cuisine in plain surroundings. *Lots of crusty French bread and delicious soup.* Excellent cooking.

Flower Time!

Flower time is all the time in the Poppy State . . . and each locality contributes its share in the never-ending campaign for beautification of the California landscape.

Outstanding example of this zeal for grace and color is evidenced by the citizens of Santa Maria, a small coastal community located approximately halfway between Los Angeles and San Francisco on Highway 101. Every house has a garden . . . and even vacant lots are ablaze with brilliant blooms.

Much of the credit for this civic decoration is given to the Minerva Library Club, an organization of public-spirited women who have cajoled and pushed their way past all barriers to city-wide planting. And one of their projects is the annual spring flower show every April . . . a come-one-come-all for the garden enthusiasts of Santa Maria and the surrounding valley . . . even the children are enthusiastic contributors.

Latest activity of the club is an ambitious planting campaign which will take in every vacant lot along the highway, every parkway within the township. A remarkable memorial to the industry of women is Buena Vista Park which faces Santa Maria County Hospital. Glowing with bright flowers and shrubbery, the park originally was planted priod to the establishment of the city water works . . . a situation which necessitated an appalling amount of work on the part of the planters. They drove their carriages to and from their home wells, carrying buckets of water for the seedlings.

Santa Maria, designated as "The Valley of Gardens," also is a center for the raising of commercial flower seeds. The vast acreages of blossoms, such as the Fred Filliponi fields of sweet-scented stock pictured above, add spectacular beauty to the local landscape.

"The Valley of Gardens" in reality is the beautiful city of Santa Maria

Evelyn Evans Boqua has a flair for things artistic . . . individually styles her home for the "California way of life" . . .

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It takes but a small spark to fire the imagination of Evelyn Evans Boqua who uses her artistic talent to create beauty wherever she goes . . .

While she has sold much of her work . . . water colors which were exhibited nationally; hand-painted guest books, leather-tooled specialties, and even gay hand-painted nursery furniture . . . it is in creating things that contribute to a more spirited California living that she truly delights.

"Why, I could do many of those things!" But do you?

A glimpse into the Boquas' charming home in Westwood Hills will convince you that you should. Here you'll find evidence of professional artistic talent . . . in framed "Boqua originals," in illuminated niches above a great fireplace, in hand-painted tiles inset in stair risers.

But you'll also find a dozen-and-one things you can do . . . like treating your closet to a lining of exciting gold paper, using great mirror panels everywhere to reflect bright ideas, painting inside of kitchen drawers and cupboards in unusual and refreshing colors, and spotlighting a little reed organ or an amusing cuckoo clock as conversation pieces.

You'd get ideas of things to make just by watching Mrs. Boqua set up her work table in a shady patio, deftly translate a small fragment of leather into cleverly tooled cuffs for a tweed dress, a neatly fitted bag to hang at the waist, or thongs for a pair of wooden clogs. She has itchy fingers when it comes to texture, or sparkle, or pure singing colors.

Nor are these the only inspiration you might get at this hospitable home. In the breakfast room Mrs. Boqua likes to use a circular cloth of checked cotton . . . floor length . . . and finds it fun to be dramatic in so simple a way.

GOING PLACES AND EATING OUT

GOING PLACES
AND EATING OUT

GOING PLACES AND EATING OUT

BLUE FOX—659 Merchant St. Dinners only, closed Mondays. Ask for Mario or Frank. Dinners from $2. French and Italian style. *Frog legs Doree, Boneless Squab, Chicken stuffed with wild rice, Rex Sole Marguerite.* In an alley, not bright and shiny, but they know how to cook. The natives eat here.

CLIFF HOUSE—Point Lobos Avenue, overlooking Seal Rocks. Dinners daily from $1.50. *Seafood, Steaks, Chicken and Roasts.* Eat while looking through the oversize plateglass windows at the ocean, Seal Rocks and Golden Gate strait.

THE PLANTATION—At 349 Sutter St. in the delightful new Pavilion at tiffin time. A la carte, with English and French delicacies the feature. Reasonably priced.

SOLARI'S—19 Maiden Lane and 29 Kearny. Closed Sundays. Fine continental food and atmosphere. Ask for Max David or Peter Wolf. A la carte. Specialties include crab legs or sweetbreads.

DOMINO CLUB—25 Trinity Place (opposite 111 Sutter). Dinners from $2.50, with emphasis on steaks and roast beef. On the walls an impressive collection of paintings of nudes. Cheery for tourists.

SCHROEDER'S—111 Front St. Closed Saturday and Sunday. Definitely not a tourist spot, this 54-year-old restaurant offers superb German style cooking and wonderful dark draught beer. Men only at lunch time, but the ladies can come to dinner. Lunches from 65 cents and dinners average $1.

VENETO'S—Bay at Mason St. A corner of old Italy with authentic decor, and a fascinating Cave Room that has stalactites overhead. Exceptional Italian cuisine features *Omozzolo tossed salad* and *chicken a la sec.* Dinners start at $1.75.

GRISON'S—Van Ness and Pacific. Two restaurants under same management on opposite corners. At the STEAK HOUSE, Kansas City steaks a la carte only from $1.25. Other specialties are *soft shell crabs, eastern prawns, planked steak.* At the CHICKEN HOUSE, *Southern style chicken dinner* at $1.85 and *prime roast beef dinner* at $2.15. Ask for Robert Grison or Charles Morosin.

ALFRED'S—886 Broadway (near Mason). Dinners from $2 and a la carte specialties. *Charcoal-broiled steak, squab en casserole, jumbo frogs legs, chicken saute with mushrooms.* Ask for Alfred.

THREE LITTLE SWISS—530 Broadway. Pleasant decor and good food. Lunch from 85c, dinner from $2.25, including *Cliff steak with mustard sauce, veal scallopini, brook trout, Chicken St. Moritz.* Ask for Louis.

OF SPECIAL INTEREST

THROUGHOUT STATE

COSTA MESA—Carnival and fish-fry June 7-8. Music, rural costumes, prizes. Admission includes fish-fry dinner.

CORONA—Circle City Roundup June 7-8. Barbecue, street dancing, teen-age parade, and rodeo on final afternoon. Western costumes worn by townspeople.

SAN FERNANDO—Fiesta and pageant at Mission San Fernando, June 8-14. Parade depicting early day activities, street dancing, mounted posses, barbecues. Colorful Spanish costumes.

SAN DIEGO—National water ski meet June 13-15 in San Diego Bay. Highlight will be 45-mile ski race around Coronado Islands, starting and finishing in the Bay.

LOMPOC—Flower show, June 14-15, held in conjunction with the blooming of the commercial flower fields.

SAN DIEGO—Father O'Donohue's horse show at Mission Rancho, Lemon Grove, June 16. Includes showing of Palomino horses, rodeo events, jumpers and horse show events.

PALA—Mission Day June 23, marking the birthday of the mission with special ceremonies.

SAN DIEGO—County fair opens June 27 at Del Mar Race Track. Includes agricultural exhibits, harness racing, air shows, art exhibits, flower show, county dog show and handicraft.

SAN DIEGO—Third annual hobby show June 27-29, at Balboa Park. 270 exhibits and $1,500 in prizes.

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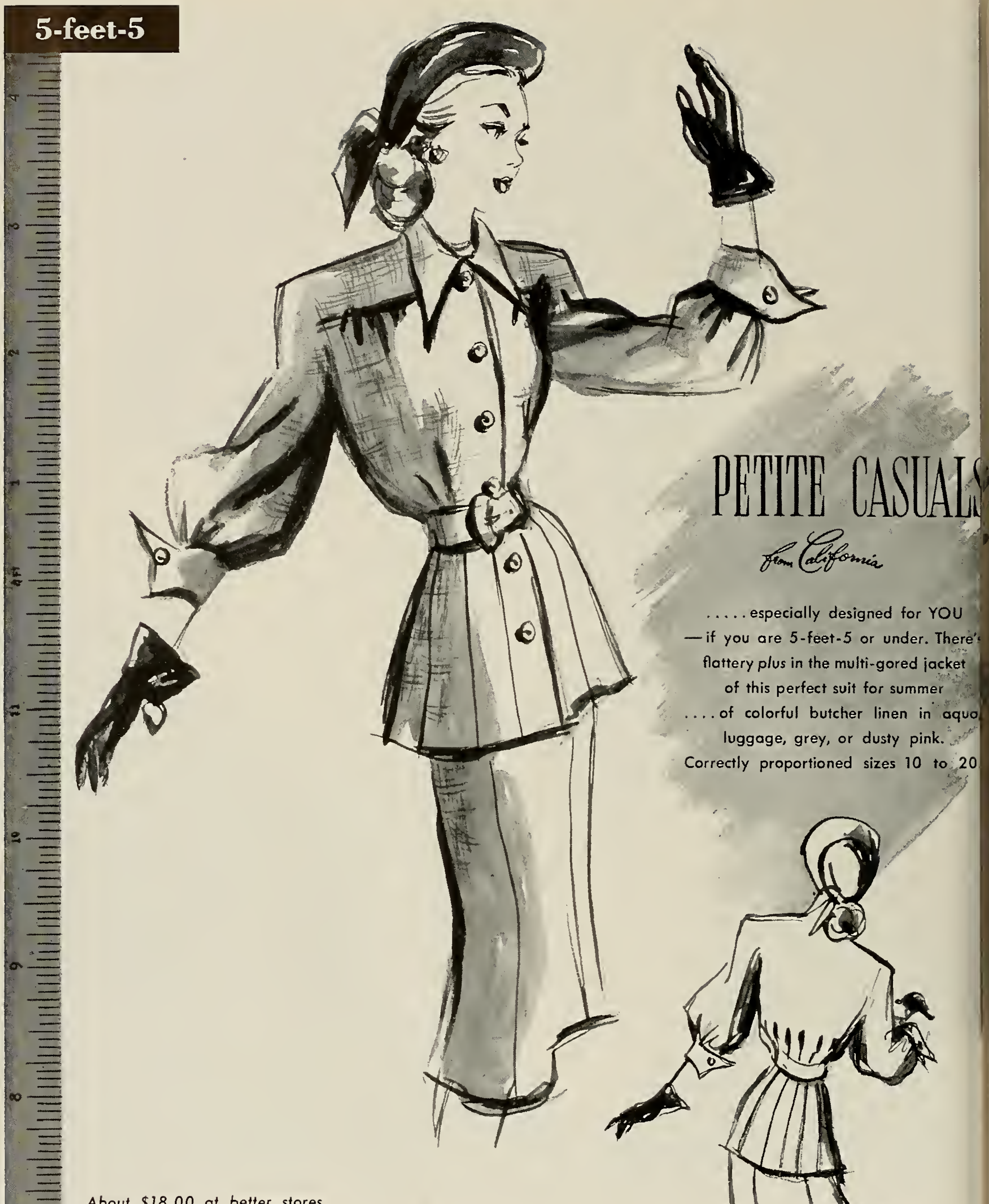

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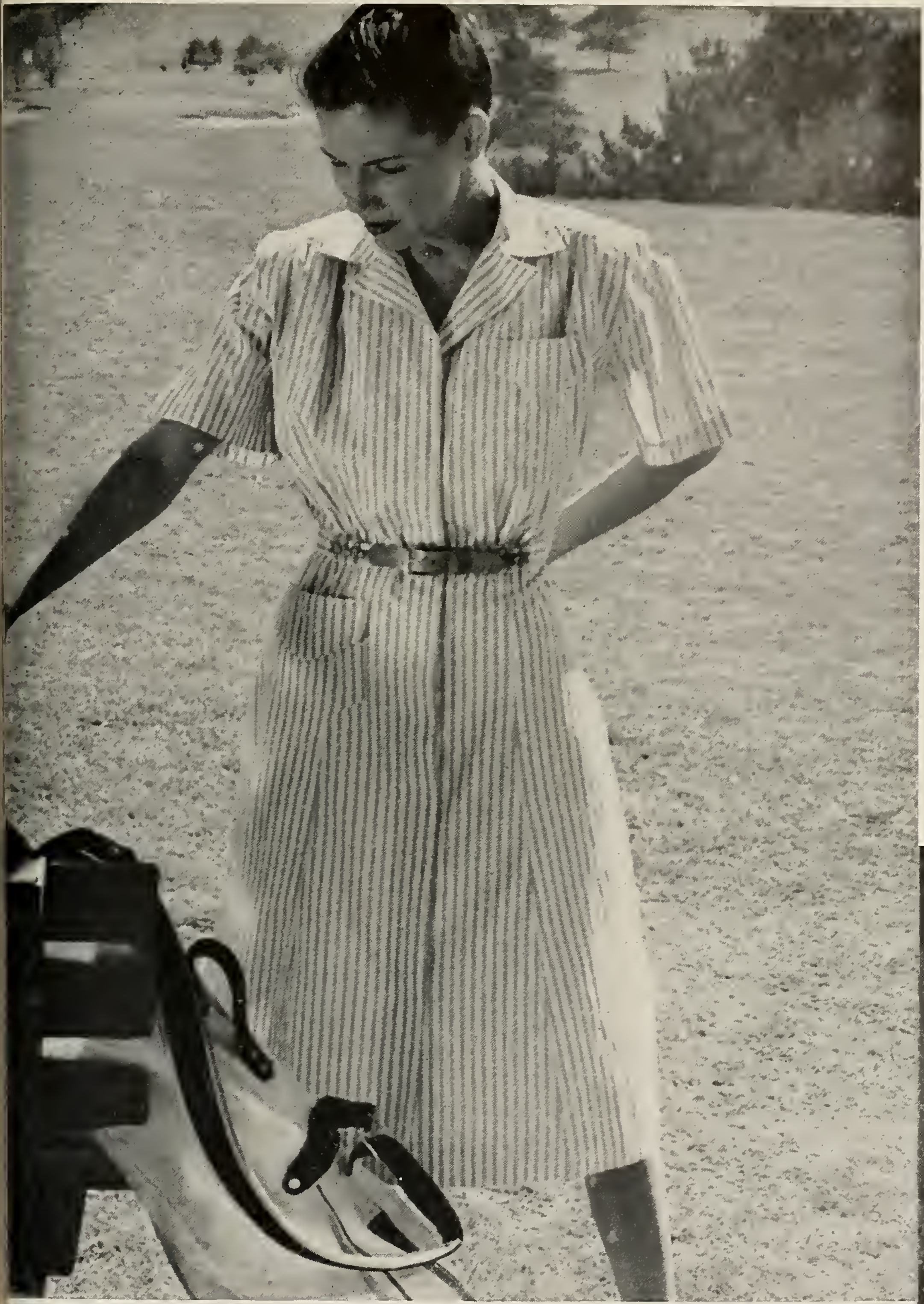

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• On Record

with frances anderson

So prolific has been the record output this month that we shall spend no space on introductory comment but plunge into the shiny black pile. And at that, we can remark about only a few among many.

Cantata No. 4—"Christ Lay In The Bonds of Death"—J. S. Bach. This is a must for Bach-lovers and no better introduction to the master for those who don't know him. Robert Shaw, rapidly assuming impressive proportions as a Bach conductor, and the RCA Victor Chorale and Orchestra do a magnificent job on one of the loveliest, most deeply emotional and stirring of Bach's works. Victor. Beethoven's "Moonlight Sonata" and "Pathetique Sonata" . . Vladimir Horowitz records the sonata in an intellectual style that is not quite appropriate to the sonata's poetry. But the passionate "Pathetique" is given a most excellent rendition by Artur Rubinstein. Victor.

"The Great Elopement"—Handel-Beecham. Sir Thomas Beecham has arranged a thoroughly delightful suite from little-known Handel music, basing upon it a ballet which makes it program music for concert purposes. Sir Thomas and the London Philharmonic Orchestra combine in this highly enjoyable album. Victor. Symphony No. 5—Prokofieff. Under the baton of Serge Koussevitzky, the Boston Symphony Orchestra gives a glowing performance of this colorful and important work . . a symphony of varied and intense emotional content by one of Russia's and the world's most gifted contemporary composers. Victor.

SEMI-CLASSICAL

"Music By Candlelight"—dinner music recorded by the Hollywood Studio Orchestra. Tried and true old tunes pleasantly played to comprise a surprisingly likable album of records you'll put on and cherish as a background to conversation. Capitol. "Eileen" and "Sweethearts" by Victor Herbert. Two nicely done albums of selections from a pair of well-loved operettas, featuring Al Goodman and his orchestra and adequate vocalists. The first is more elaborately done up and perhaps a shade better performed. Victor.

CHILDREN'S ALBUMS: "Fun With Shakespeare" isn't quite that. Charles Coburn narrates "The Comedy of Errors," a suitable subject for high school students, in a manner more fitting for 9-year-olds. Not a good mating of subject and audience. Victor. "Cinderella" is charmingly told and sung by Jeanette MacDonald to an engaging musical score by William Provost. Unfortunately, the album could have been better mechanically. Victor.

POPULAR

"Blues of the Record Man," an amusing novelty, and "Why Don't We Say We're Sorry," a ballad that changes tempo interestingly, employ the talents of Tex Beneke and the Miller Orchestra. Not bad. Victor. "The Frog Song" and "What's The Matter With The Stove," both funny, both solid, with a good beat. Geechie Smith sings with his orchestra. Capitol. "Mam'selle" is pretty, plaintive and typical of the Pied Pipers. On the back, "It's The Same Old Dream" is more sentimental stuff. Capitol.

"Piano Portrait" is the best Freddy Martin platter in some time, and that's very good indeed. "I Can't Get Up The Nerve To Kiss You" on the reverse is pretty heavy on the glee club stuff. Victor. "My Adobe Hacienda" and "If I Had My Life To Live Over" feature the special brand of close harmony distinctive of the Dinning Sisters, the former with some cute changes on Latin rhythms. Capitol. "You Can't Take It With You" is fine shouting and even finer instrumental work by Jesse Price. "Big Town Blues" on the back is ditto. Capitol.

"Ivy" and "A Sunday Kind of Love" feature a "new" style on the part of Jo Stafford which seems mainly to be a subdued and wistful manner. Hoagy Carmichael wrote "Ivy" and it's a nice tune. Capitol. "Meet Me At No Special Place" presents King Cole and his Trio in a familiar, but nonetheless fine style. "You Don't Learn That In School" is on 'tother side, a mite faster and a lot funnier. Capitol.

"Jenny Kissed Me," as sung by the Delta Rhythm Boys has better lyrics and performance than tune. "Bye, Bye, Alibi Baby" on the reverse is good enough. Victor. "I Had A Good Cry" and "Hawk's Boogie" are a pair of first-class Erskine Hawkins, which is good enough for a lot of people. Victor. "Mama Blues" is a very funny novelty in which Alvino Rey's guitar talks. The reverse, "Midnight Masquerade," is conventional and capably performed. Capitol.

SOMETHING'S WRONG

Perry Como gets slower by the record . . too bad, for even a voice as smooth as his is monotonous when dragged through "Little Man, You've Had a Busy Day" and "Kentucky Babe," lullabies certain to put you to sleep. T. Dorsey hasn't come through with a real humdinger in a long time. Even his superlative trombone can't save "Spring Isn't Everything," as routine a ballad as could be, and "Bingo, Bango, Boffo" isn't up to snuff, either. Too bad.

"Waltzes," a whole album of saccharine three-four numbers, played by Guy Lombardo. Oh, well, there must be some people who like Lombardo. The guy keeps busy, doesn't he?

THE SEA SEASON'S ON!

And COLE of California whisks up two bathing suits for Sea Nymphs!

Matletex Magic, one-piece with bare midriff. Everfast striped pique, shirred with lastex. Pink, lime, or stone blue on misty grey. 10 to 18 . . . . **$9.95**

Chrysalis, two-piece Matletex tie-bra with drape-front trunks in a color-splashed Pueblo cotton print. Red and brown, or blue and blue on white. 10 to 18 . . . . . **$9.95**

Its matching dirndl skirt **$5.95**

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AWARDS FOR CLAIRE McCARDELL

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This is the fabric-covered zipper that blends adroitly or adds the zest of contrast to the gay new fashions you buy or make yourself. Ask for it at better notion counters now. **WALDES KOVER-ZIP**

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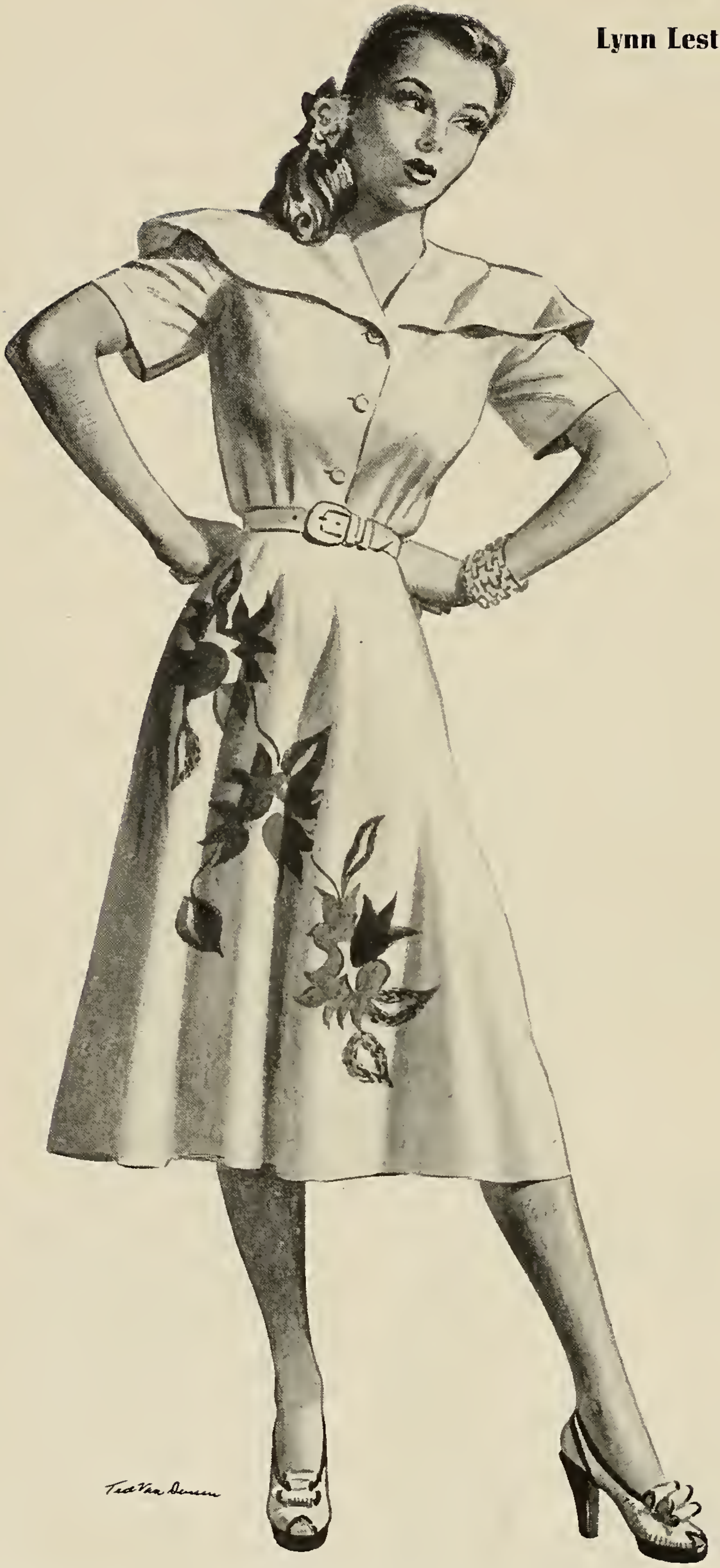
Lynn Lester for Authentic California Fashions



Celanese Beach Breeze* dress. Button front to waist, short sleeves, cape yoke collar, contrasting applique and embroidery on flared bias skirt. White, aqua, maize and pink. Sizes 10-18. About $25. Ask for Lynn Lester dress #604 at stores listed on page 72.

WESTERN FASHIONS AUTHENTICS
BY Lynn Lester OF CALIFORNIA

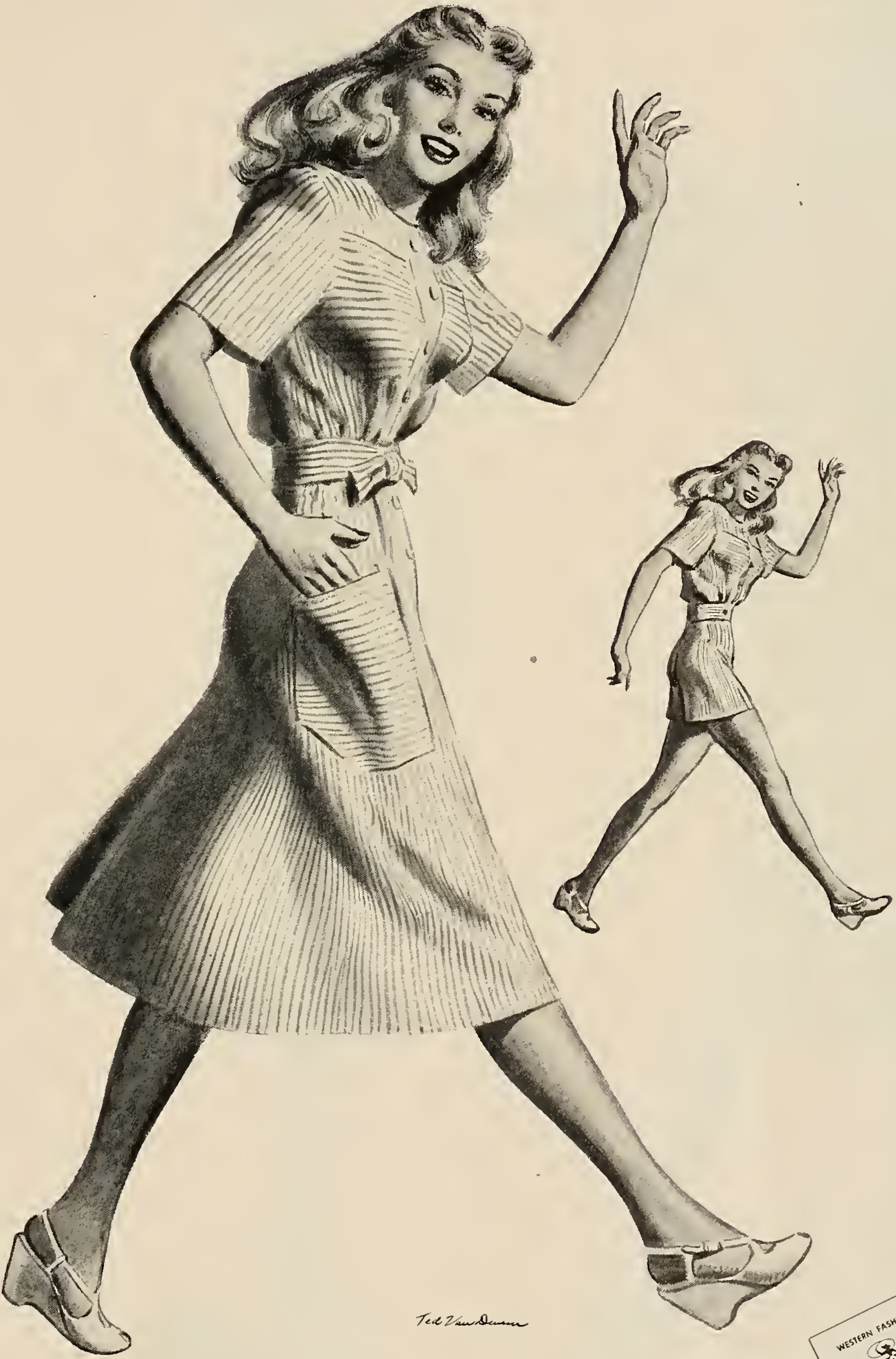
WESTERN FASHIONS, Los Angeles 14

**Superb rayon.*

Look to

Lynn Lester

for Authentic California Fashions



Three-piece button-together play suit; blouse, shorts and skirt. Dan River Cordspun Chambray in pink and white, blue and white, and grey and white stripes. Sizes 10-18. About $25. Ask for Lynn Lester play suit #900 at stores listed on page **72**.

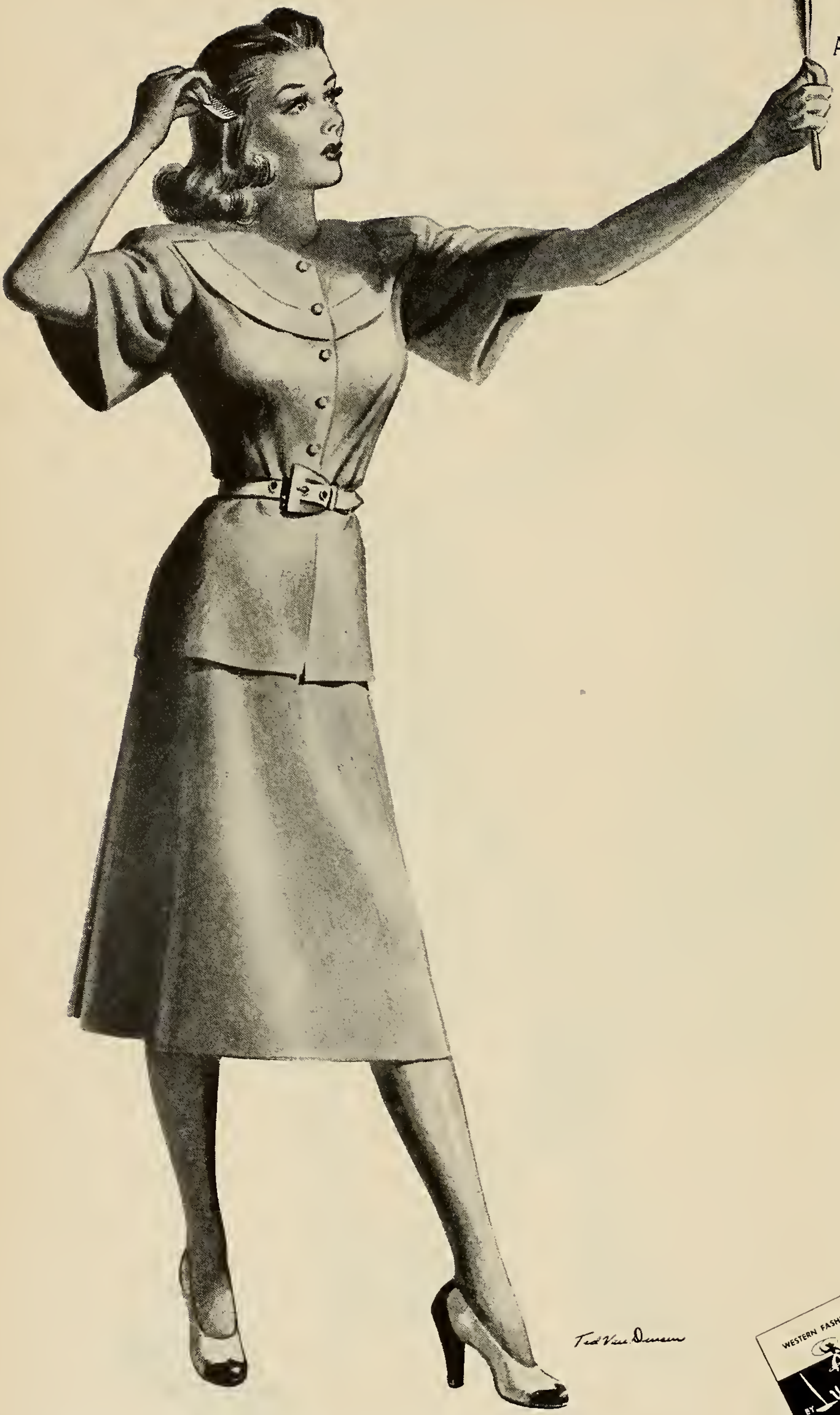
WESTERN FASHIONS AUTHENTICS
BY Lynn Lester OF CALIFORNIA

WESTERN FASHIONS, Los Angeles 14

Look to Lynn Lester

for

Authentic California Fashions



Cape sleeve two-piece dress of SnoSilk*. Straight skirt with gold-plated buckle at belt. White, aqua, beige, kelly, maize and cocoa. Sizes 10-18. About $30. Ask for Lynn Lester dress #412 at stores listed on page 72.

WESTERN FASHIONS AUTHENTICS
BY Lynn Lester OF CALIFORNIA

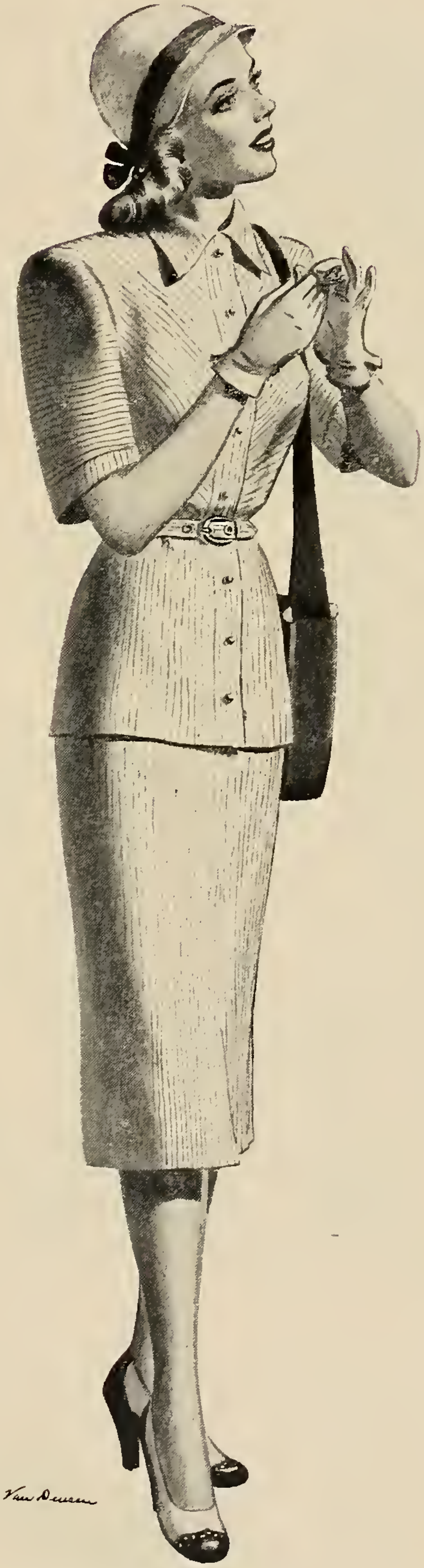
WESTERN FASHIONS, Los Angeles 14

**62% pure silk, 38% rayon acetate.*

Look to Lynn Lester for

Authentic

California Fashions



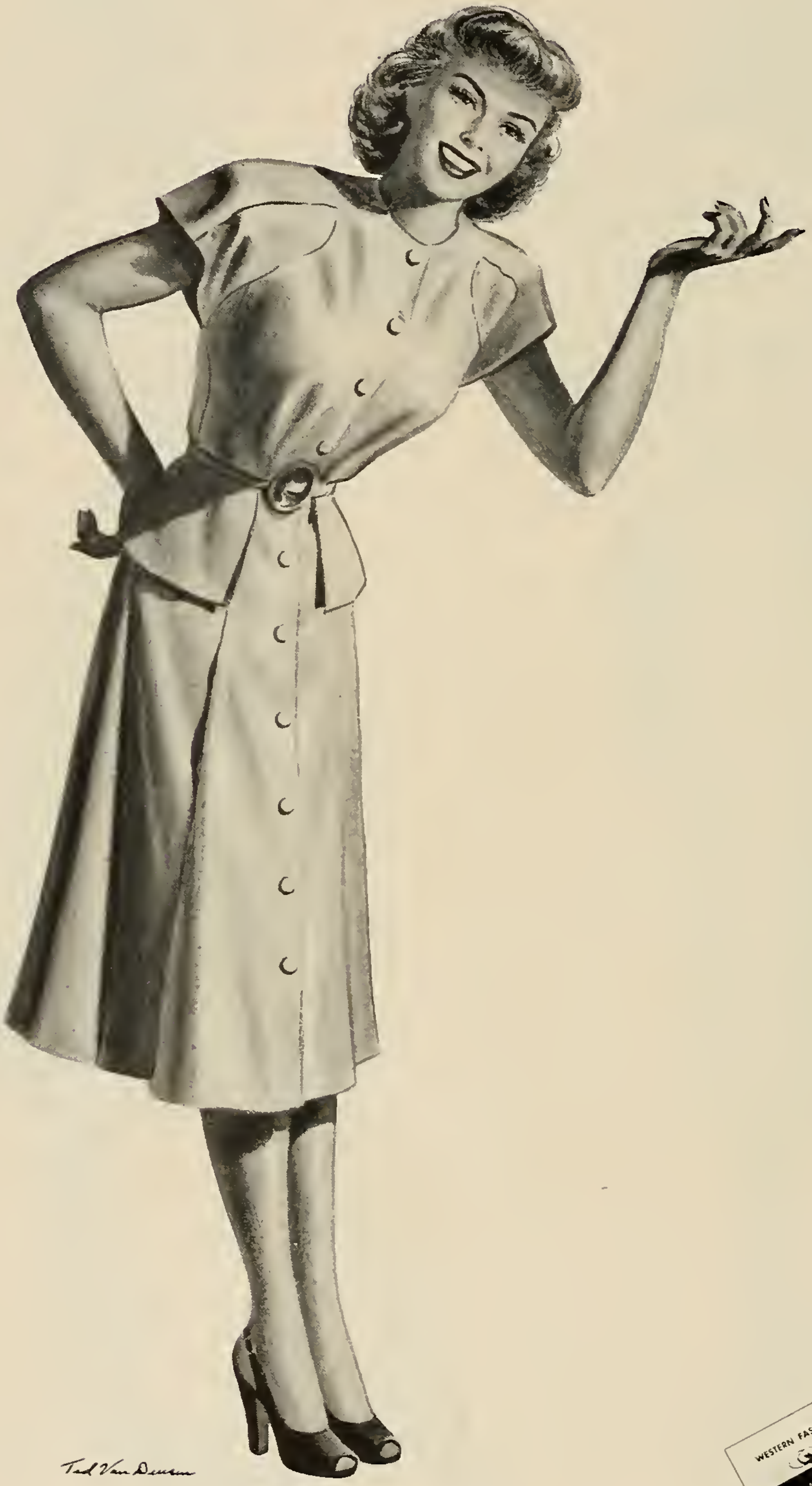
Two-piece summer suit dress of Dan River Coolstripe*. Short cuffed sleeves, gold ball buttons, straight skirt slit front and back. Black on white — brown on white. Sizes 10-18. About $25. Ask for Lynn Lester suit dress #413 at stores listed on page **72**.

WESTERN FASHIONS AUTHENTICS
BY Lynn Lester OF CALIFORNIA

WESTERN FASHIONS, Los Angeles 14

**Sanforized cotton, rayon stripe.*

Look to Lynn Lester for Authentic **California** Fashions



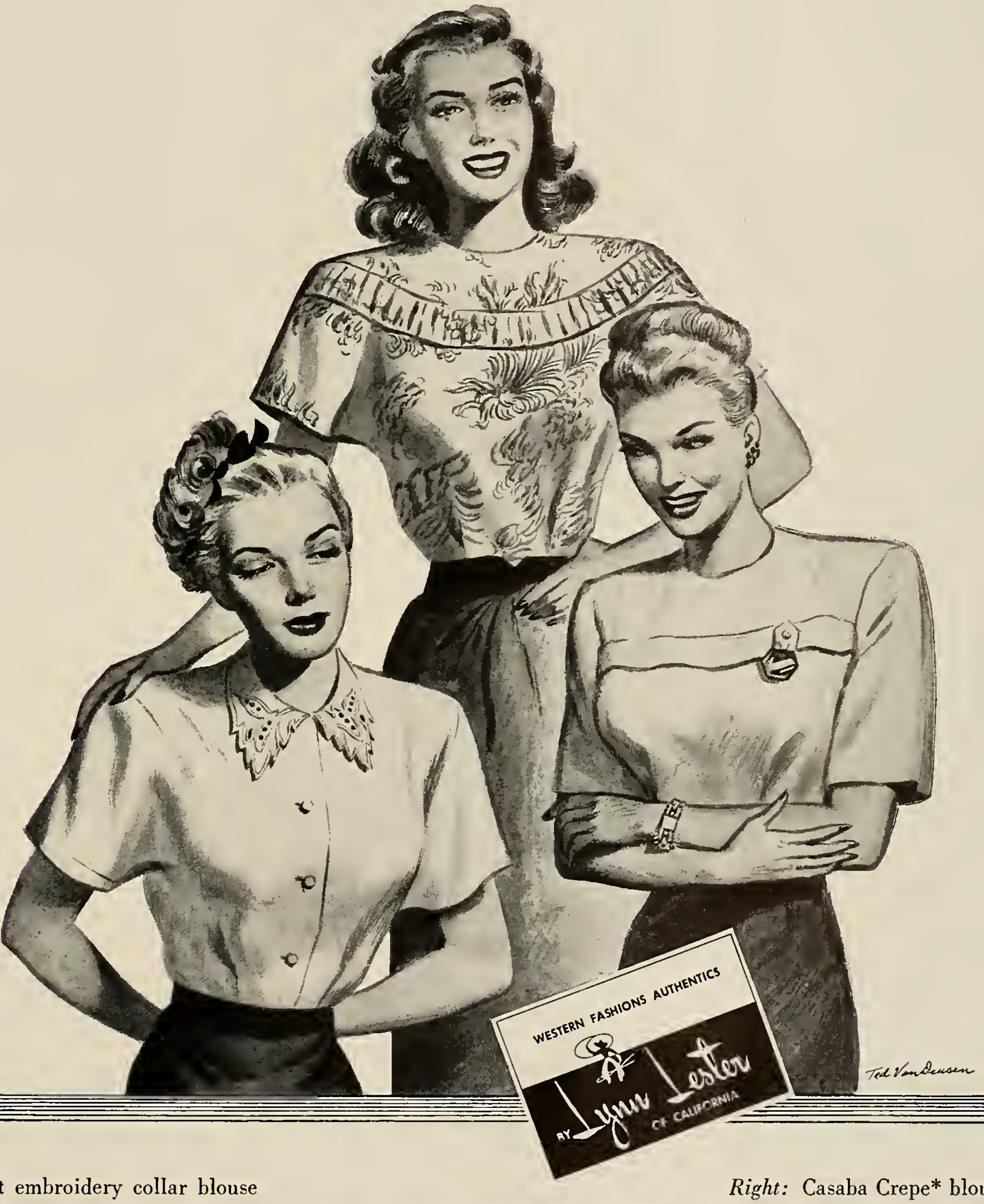
Button front dress of Sno-Silk*. Saucy peplum, phlange cap sleeves, gold-plated circle buckle on self belt. White, aqua, beige, kelly, maize and cocoa. Sizes 10-18. About $30. Ask for Lynn Lester dress #616 at stores listed on page 72.

WESTERN FASHIONS AUTHENTICS
BY Lynn Lester OF CALIFORNIA

WESTERN FASHIONS, Los Angeles 14

*62% pure silk, 38% rayon acetate.

Look to Lynn Lester for Authentic California Fashions



Left: Cut-out embroidery collar blouse of Mallinson Crepe.* Cap sleeves, button front. Aqua, white, pink and maize. Sizes 10-18. About $9. Ask for Lynn Lester blouse #319.

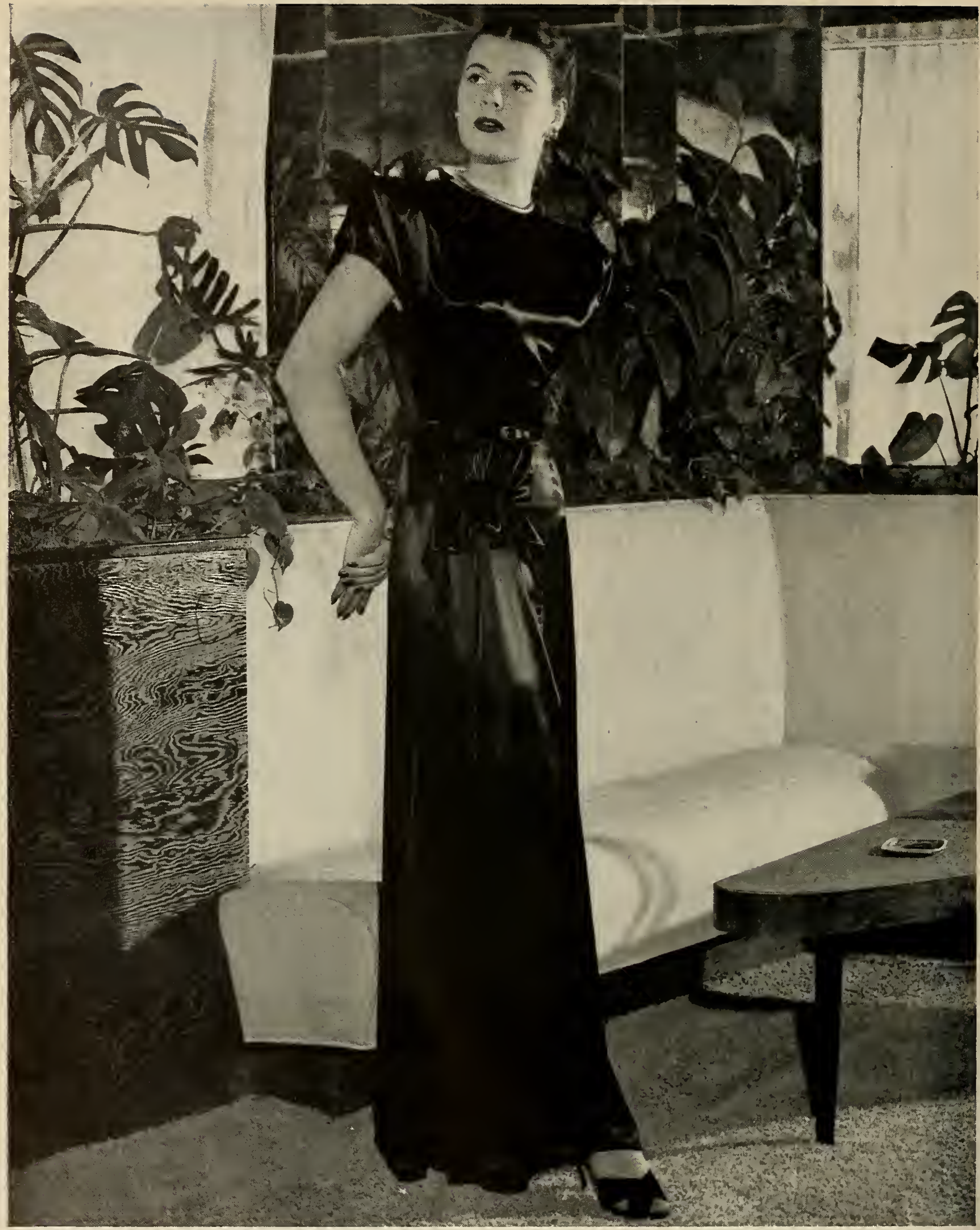
***Superb rayon.**

Center: Blouse of Renoir Rayon Jersey, under water pattern. Gathered inset extends shoulder to shoulder. Jewelry neckline, cap sleeves, button back. Green, chamois, pink and aqua backgrounds. Sizes 10-18. About $9. Ask for Lynn Lester blouse #323.

Right: Casaba Crepe* blouse with short sleeves, jewelry neckline, gold fob to be monogrammed, button back. Maize, aqua, white, pink and grey. Sizes 10-18. About $8. Ask for Lynn Lester blouse #318.

***Bates rayon.**

WESTERN FASHIONS, Los Angeles 14 Stores featuring these Lynn Lester Blouses listed on page 72.



an Original Demoiselle designed by Dorothy Phillips

NANCY'S, HOLLYWOOD
THE MANNEQUIN, LAS VEGAS

CALIFORNIAN

VOL. III NO. 5 JUNE, 1947

ALLURING simplicity of checks in a dress for you by Alice of California . . demure back-bow ribbon accents . . sizes 9-15, in red, green, blue, brown Ameritex seersucker, about $11 at Sibley, Lindsay & Curr Co., Rochester; O'Connor, Moffatt & Co., San Francisco; The May Company, Los Angeles. Weyman's specially designed halo of pique. Photographed in color by Dash Taylor at San Gabriel Mission.

CALIFORNIAN

"FOR THE CALIFORNIA WAY OF LIFE"

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MARY ABBOTT

Along the path of padres a golden empire took firm root and flourished

by virginia mcintire

THE HEALTHFUL, fun-loving fine living that you enjoy today as a resident or a visitor in Golden California is the result of an evolution . . of a pattern brilliantly, painstakingly created 175 years ago by Franciscan Fathers Junipero Serra and Juan Crespi. The influence of their Missions on industry, fashion, housing and our California Way of Life has not only left its mark . . it has grown with a surging American empire.

Coming north from Mexico with Gasper de Portola's first expedition in 1769, the padres carried only the symbols of their way of life . . the cross and the bell. But in their hearts was a dream . . in their minds resolute vision, resourceful courage. With masterful foresight, Serra and his followers in this wilderness established our most important cities, selected major seaports, mapped a vital highway . . . tied them uniquely together with extravagant Spanish names . . along El Camino Real.

SAN BUENAVENTURA

SAN DIEGO DE ALCALA

The Trail of the Missions was flung seven hundred miles up the coastline, like a rosary of faith beaded with the twenty-one establishments from San Diego to Sonoma. Today you travel El Camino Real as paved U. S. Highway 101. The month's traveling time on horseback has been sliced to one day by automobile . . three hours by air.

California sightseers . . stopping at one or several missions this year . . may use considerable imagination in believing the tight little cells with rough cots and permeating dark dankness once could have seemed like heaven to an early traveler along the trail. Yet, a horseman, coming at nightfall out of the lonely wilderness into the protection of the adobe-walled mission

SAN FRANCISCO DE ASIS

garden, felt very near paradise. For here was food and shelter, a fresh horse for the morrow, security from hostile Indians. Sometimes, more important, he found spiritual communion with men of learning, heard news that filtered in with the other travelers.

At the missions you will recognize the typical architecture of this sun-drenched country as a combination of Spanish, Mexican, an occasional Moorish touch . . four to eight-foot-thick walls and wide doorways . . hand-hewn, massive beams for ceilings. White stucco first was used at the missions, and the tile roof was made by the Indians when padres became impatient with being continually burned out of their grass roof shelters. The tile proved safer as well as cooler and dryer for the warm climate. And modern California patios owe their origin to the basic idea of walled protection from wild animals and hostile redskins.

Wise Fra Serra knew his "pagan children" were hungry too often. Reasoning that food would convert them faster than any sermon, each new mission site was judiciously selected for fertility, fresh water supply and good grazing land for cattle. Reservoirs were built and irrigation systems laid out; productive methods of cultivation reached a high degree of efficiency under the expanding, well-organized mission system.

SANTA CLARA DE ASIS

So the Indians came . . attracted by the assurance of enough to eat. They learned more than fifty trades, becoming carpenters, silversmiths, millers, tanners, weavers, painters, farmers. The mission records show a total of 88,976 baptisms, 24,692 marriages, and thousands of them were buried in the little cemeteries beyond the garden walls. The Indians came . . fascinated by the bells that tolled through the virgin country. If you have felt impelled to follow in the direction of the sound of chimes, you know the appeal their music made to the Indian . . perhaps hearing them for the first time as he stood on the rim of a canyon at sundown.

More bells came . . from all over the world . . Spain, Peru, Mexico, Alaska, even Massachusetts. The story of each mission's bells is a story in itself. The only two wooden bells known to have been used now hang in the Buenaventura Mission museum in Ventura. They are crudely made, raw-hide wrapped. No mission has less than two bells and Santa Barbara boasts eleven, some of which ring out every day in the year, except Good Friday and Maundy Thursday. As late as 1926 Santa Clara Mission received a new bell from King Alfonso of Spain after a fire occurred at Santa Clara University, the former mission center. In 1777, King Carlos of Spain had presented the new mission with two bells . . on condition that they be rung every evening at 8:30. When the fire destroyed one. college students quickly built a scaffolding in order that the old pledge could be kept. Hearing this story, Alfonso ordered the new bell for Santa Clara University.

SAN LUIS OBISPO D
TOLOSO

AUTHENTIC REPLICAS OF MISSIONS
BY JOHN ARTHUR PRODUCTIONS

SAN CARLOS DEL RIO CARMELO DE MONTEREY

Now you see the mission bell guide-posts preserving this symbol along the Trail of the Missions, indicating distances and road directions. The first was swung from its standard in front of the little Los Angeles Plaza Church in 1906 by the El Camino Real Association, originator of the idea to mark the historic route. The California Mission Trails Association, Ltd., California Native Sons and Daughters organizations, and the automobile clubs . . all have contributed to the maintenance and preservation of El Camino Real.

The twenty-one missions were well established when Jedediah Smith, the first white man over the impassable Sierras in 1826, came upon the fortressed walls of San Gabriel Mission. Gaining admission by sign language with the padres, he discovered a flourishing new Spanish world.

Your trip to the missions this year will contrast sharply with Smith's pioneering, for without exception, every one has been reconstructed three or four times since its original dedication. Some have been moved several miles from the first site. And every conceivable disaster has befallen them . . fire, flood, the ravages of long neglect and abuse by the unappreciative. Earthquakes have damaged several missions at one time; six being rocked by the quake of 1812. But the worst tragedy to befall them was the Act of Secularization in 1832, when all the missions and lands were taken from the Franciscans and sold, or given away. Consequently, most missions were in a wretched state of neglect when California entered the Union and they were returned to the church.

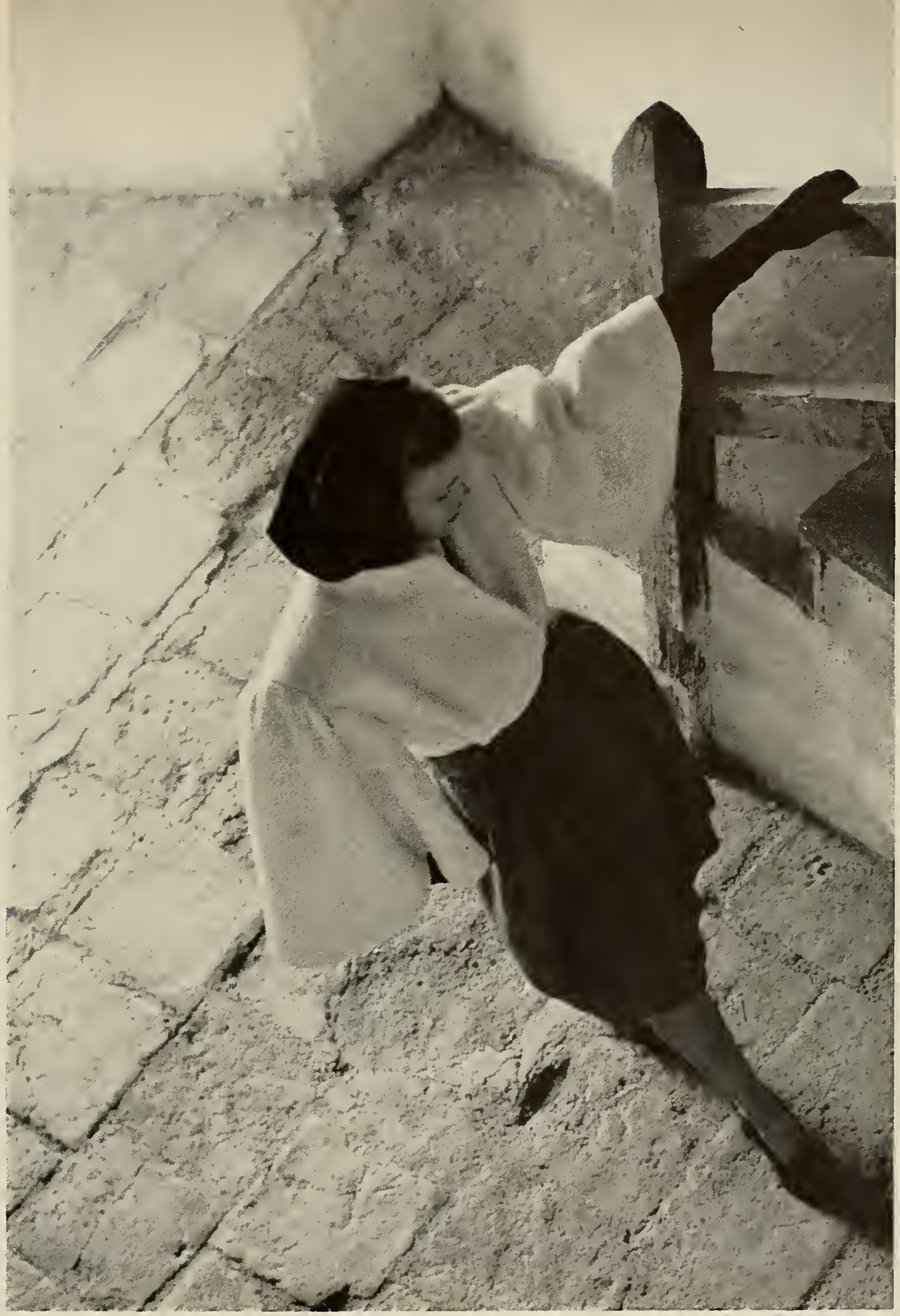
SAN ANTONIO DE PADUA

As you travel from mission to mission . . described here in the order they lay from San Diego to Sonoma

(Continued on page 68)

It's a mission

motif



MONTY SHERMAN

STRAIGHT FROM THE CALIFORNIA MISSIONS COMES FRESH FASHION INSPIRATION . . . LIKE THE PADRE HAT, *OPPOSITE PAGE,* FAITHFULLY INTERPRETED IN BLACK TAFFETA WITH ORGANDY BOW; CASPAR-DAVIS, ABOUT $25 AT YOUNKERS, DES MOINES; CARSON, PIRIE, SCOTT & CO., CHICAGO; D. H. HOLMES, NEW ORLEANS.

MISSION BELLS PORTEND ANOTHER ORIGINAL SILHOUETTE: COUNTRY CLUB COAT WITH SOFTLY ROUNDED LINES, FULL CAPE-LIKE SLEEVES OF WHITE SHAG OVER BLACK STRIPED SKIRT; SIZES 10-18, $49.50 FROM THE DESIGNERS' SHOP, MAY COMPANY, LOS ANGELES, AND MAY CO. WILSHIRE IN LOS ANGELES.

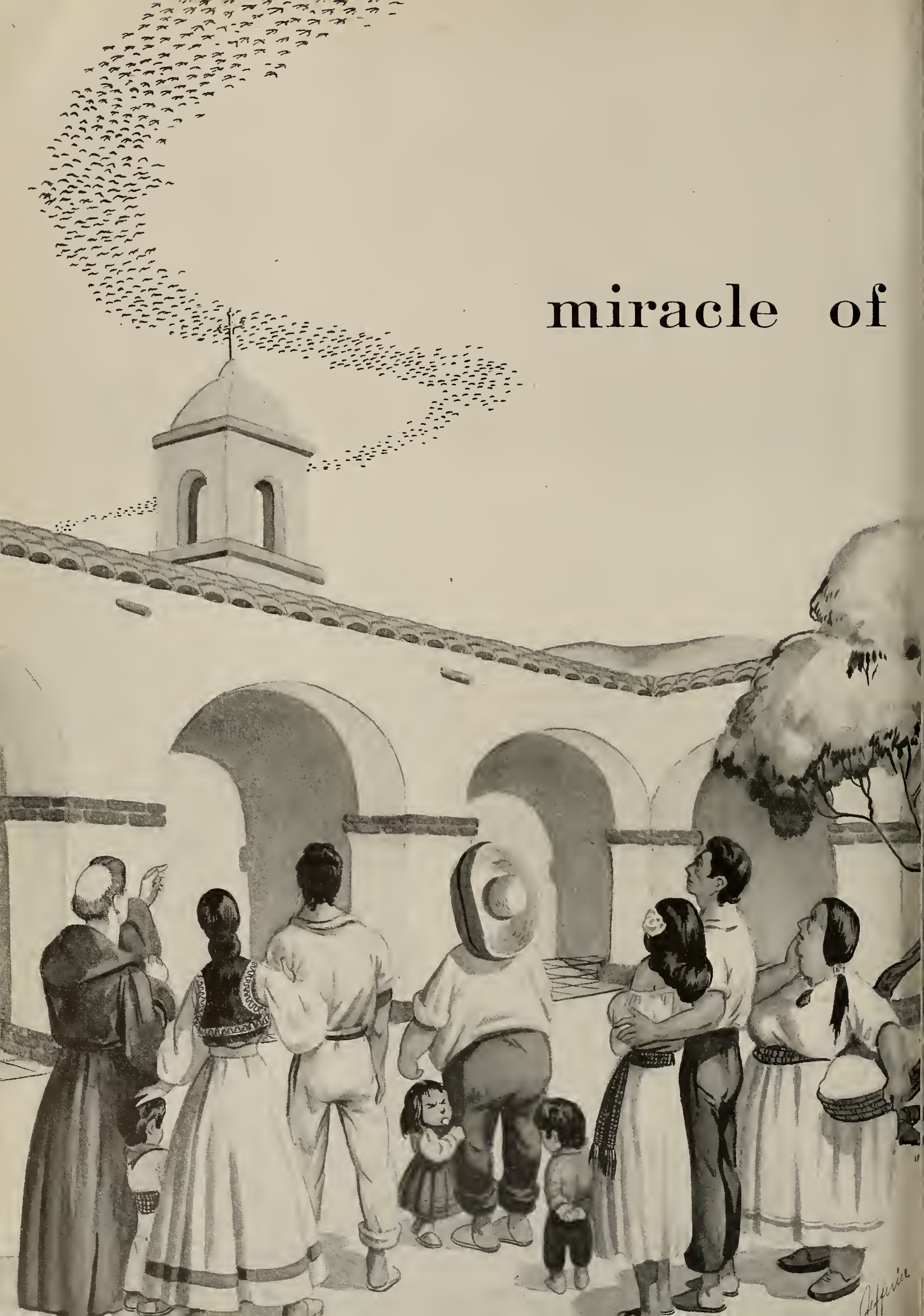
H TAYLOR

THE MISSION MOTIF HAS MANY VARIANCES: IT'S THE SOFT FULL DRAPERY OF A MONK'S ROBE. *OPPOSITE PAGE,* VIOLA DIMMITT'S EVENING RAINCOAT IN SATIN-BACK TWILL, SIZES 10-18, ABOUT $30 AT JACK ROSE, SANTA BARBARA; FREDERICK & NELSON, SEATTLE.

IT'S THE PURITY OF WHITE: *TOP RIGHT,* MARION McCOY'S SEQUIN TUNIC DRESS, SIZES 9-15, ABOUT $30 AT ADDIS & CO., SYRACUSE. IT'S A DON'S BOLERO: *LEFT,* BARBARA CLAIRE VERSION, SIZES 10-16, ABOUT $20.

IT'S A DANCER'S CHOICE: *FAR LEFT,* A RUFFLED MIDRIFF BY PICTURE MODES, SIZES 10-16, ABOUT $12 AT BLOOMINGDALE'S, NEW YORK. IT'S A BROOMSTICK SKIRT, PEASANT BLOUSE: AT *RIGHT,* ETHELLE'S CREATION SIZES 10-18, ABOUT $10 AT J. N. ADAM, BUFFALO. *BACKGROUND* IS THE HOOD AGAIN . . . TERRY CLOTH ROBE BY SEQUOIA KNITTING MILLS, ABOUT $10 AT KAUFMANN'S, PITTSBURGH.

miracle of



> "Nothing so reaffirms man's
> faith in some omnipotent power
> as something beyond
> his understanding"

Capistrano

Every St. Joseph's Day for a hundred and sixty-eight years . . the Indians say . . the swallows have returned to Capistrano.

Every March 19 . . when the smell of spring is in the air . . they've come, almost with the certainty of day that follows night, to oust the angry swifts and reclaim their nests in the crumbling adobe walls of the historic stone church . . this jewel of all the missions in California. No one has been able to explain the birds' periodic and faithful return . . no one knows for sure where they go when they soar away come San Juan's Day in October.

But generations of people have witnessed this mass migration . . and call it a miracle.

This season, for the first time in all recorded history, the birds arrived four days early. Mission fathers are wont to credit California's "unusual" warm weather for this slight deviation, and allow it to detract not one whit from the significance of a constantly recurring phenomenon. The believers and the skeptics, the humble and the smug . . all of them have seen . . and most of them believe in the miracle of the swallows.

Nothing so reaffirms man's faith in some omnipotent power as something beyond his understanding, and when that same occurrence repeats itself again and again it is truly inspirational. From time immemorial, the burdened, troubled and afflicted have found solace in these manifestations of the unseen. The Maid of Orleans who obeyed her voices, Bernadette of the healing waters of the grotto of Massabielle at Lourdes, and only recently, Mother Cabrini, acclaimed as America's first saint . . . all have achieved their niche in men's hearts for services performed. In teaching lessons of faith by the reflection of their own simple goodness, they have done much to make man realize that through such faith untouched by worldly law lies the key to the mystery of life.

But the miracle of the swallows at San Juan Capistrano is like no other miracle in the darkly clouded history of recorded civilization. It is the only known miracle that repeats itself at a given season . . year after year. By now the swallows' uninterrupted migrations across land and sea have taken on the symbol of legend as beautiful and enduring as the story of the shepherds who followed the star to Bethlehem. Like the legend of biblical days, this one, too, will be passed on to the children of still unborn centuries.

What sort of miracle is this that does not pretend to heal the sick or the crippled, or make the blind to see?

Time has brought many changes to the Mission San Juan Capistrano. The inhabitants who worked and prayed within the shadows of the arched arcades have gone . . the swallows, too, have been succeeded by flocks of new-born generations. The mission is not the same as in the days of Father Josef Barona and the portly padre, Geronimo Boscana, who were its custodians long before the devastating earthquake of 1812. Then there were glorious years of plenty, the Indians manufactured tiles, made candles and raised cattle. Skippers and merchants came by water and land to bargain and exchange their wares for skins, candles and wine. Wealth poured in, making it possible for the padres to give homes and employment to thousands of the Indian converts.

But with the inevitable destiny came debt, followed by hunger and famine. The Indians who had found refuge deserted in self preservation. The land barons brought about the final ruin as they auctioned off the mission lands to the highest bidder. Finally . . restoration and preservation by the United States government. Only one thing has not changed . . the miracle itself.

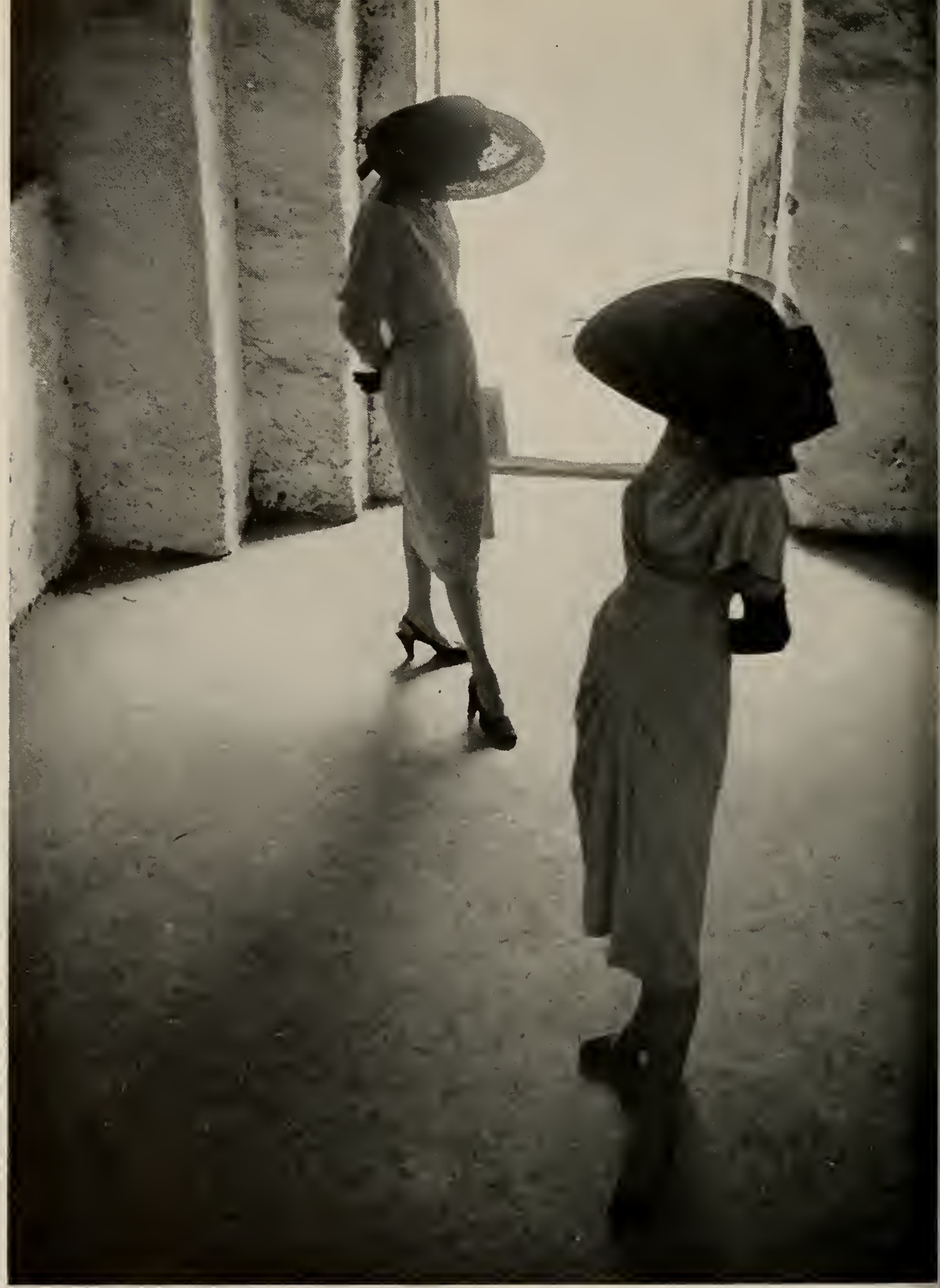
In the early days the arrival of the swallows was heralded with reverent services in the mission chapel. but in later years the event was made the occasion for festive celebration. The town was decorated to take on the spirit of fiesta. The local merchants, with the aid of the chamber of commerce, arranged an annual parade that would wind through the streets of little San Juan Capistrano and circle the mission to the bluster of a band. Sightseers and tourists came in throngs as though to see the main event of a big tent show. Spielers would keep the spectators informed over loudspeakers, even as they were broadcasting over a national network a sky-to-nest description of the battle between the swallows and the swifts.

But when the clouds of war began to shroud the world, Father Arthur J. Hutchinson, the 80-year-old pastor, at last found an opportunity to call a halt to the commercialism that had been imposed upon the miracle of the swallows. In deference to his wishes, the parades, the bands and the broadcasts were eliminated . . although visitors are still welcome.

No story of San Juan Capistrano would be complete without mention of the much-loved Juan Yorba. mission sexton, whose 87 years have covered almost half that of the mission. As a child of eight he and his Mexican parents came to live within its walls.

Today there are only a few Indians left, but the youngest of them knows there is an old legend: "And when as their wont the swallows wing to Capistrano promptly at time of the budding of the flowers, then, be it known that eagles are clearing the sky of carrion birds and that days of peace, fruitfulness and happiness are nigh."

BY RAMON ROMERO

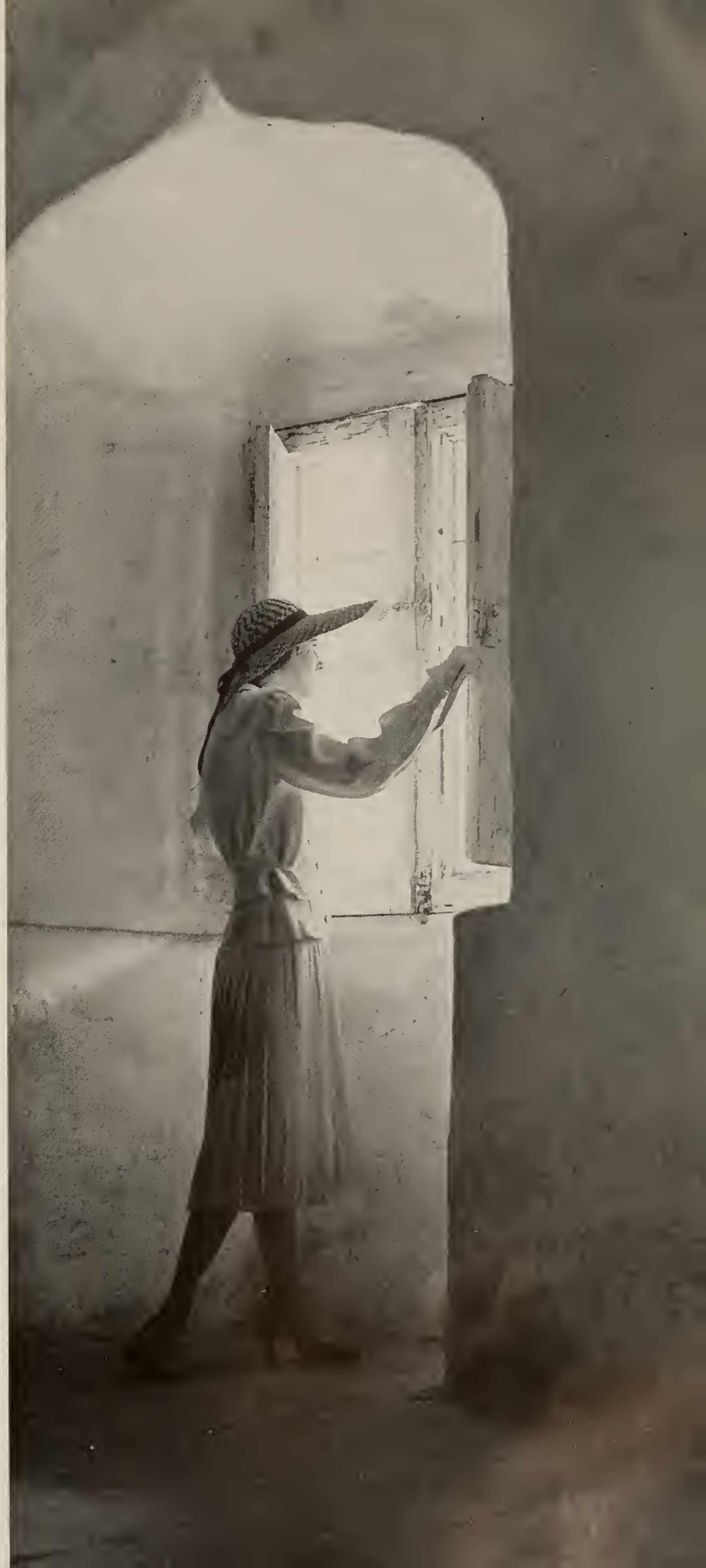


MONTY SHERMAN

Hushed tones of color

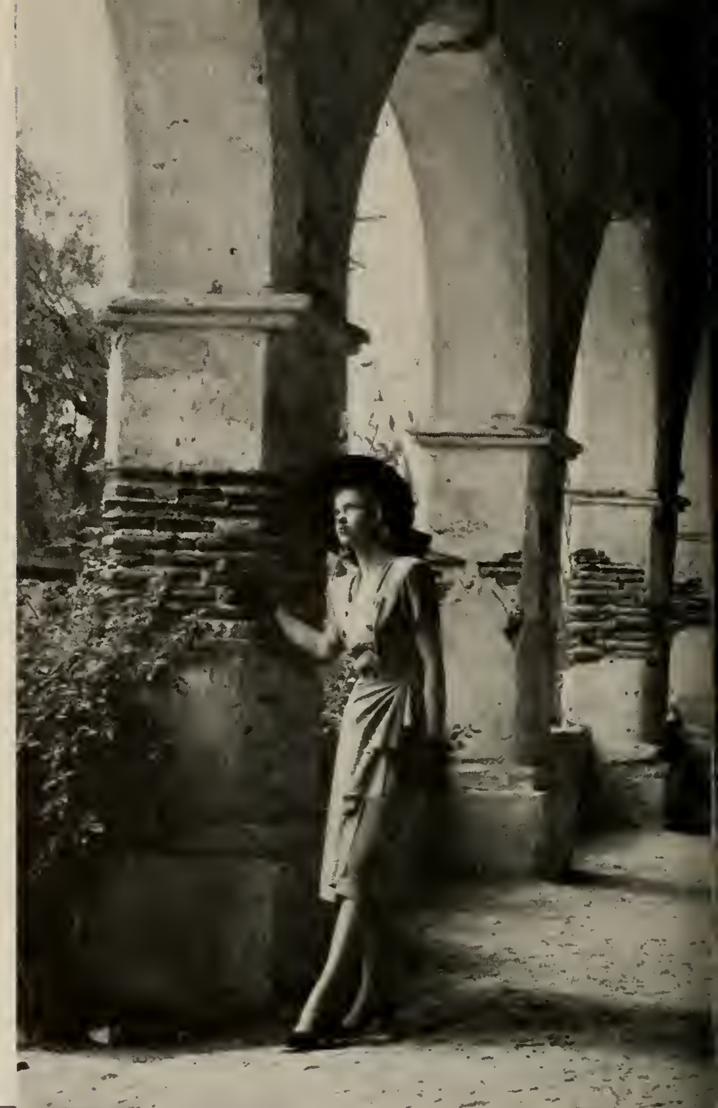
ALONG MISSION TRAILS WE FIND THE QUIET ASSURANCE OF MUTED TONES . . . ADOBE, SAND, SUNLIGHT FILTERING THROUGH STAINED GLASS WINDOW . . . SO NEW FOR YEAR-ROUND BASIC CREPE DRESSES . . . *LEFT,* DOROTHY O'HARA'S SIDE-DRAPE, SIZES 10-18, ABOUT $40 AT BUFFUMS', LONG BEACH; YOUNKERS, DES MOINES; GOLDWATER'S, PHOENIX. *RIGHT,* DEMOISELLE'S CLASSIC WRAP-AROUND, SIZES 8-18, ABOUT $40 AT BONWIT TELLER, PHILADELPHIA; DIAMOND'S, PHOENIX. WEYMAN HATS. ALL FASHIONS ON THESE PAGES PHOTOGRAPHED AT MISSION SAN FERNANDO REY DE ESPANO IN BEAUTIFUL SAN FERNANDO VALLEY.

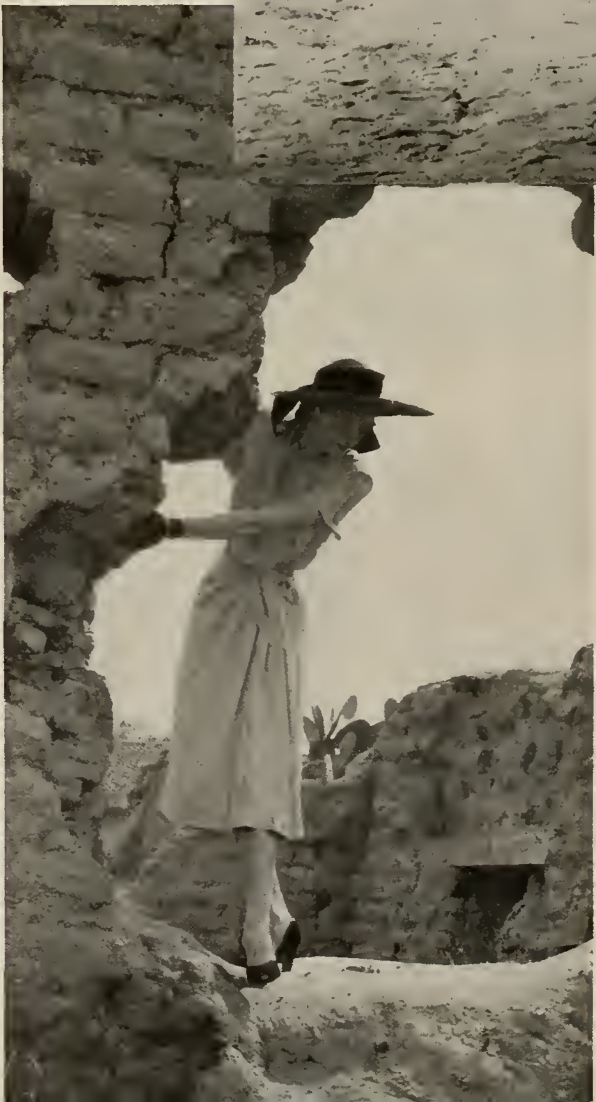
R*IGHT,* GEORGIA BULLOCK'S ELEGANT AND SOFT SUIT, ACCESSORY-MINDED, TOO . . . SIZES 10-16, ABOUT $55 AT H. LIEBES, SAN FRANCISCO; NEIMAN-MARCUS, DALLAS; B. ALTMAN, NEW YORK.



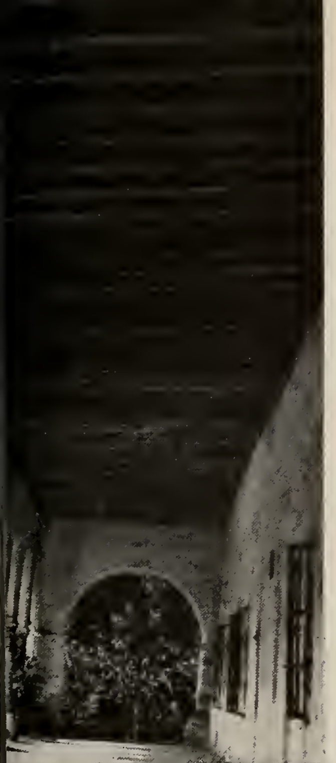
RADIANT ASSURANCE OF MUTED TONES, CLASSIC LINES . . . *RIGHT,* MARBERT'S GOOD DRESS, SOFTLY DRAPED, IN SUMMER WHEAT, SMOKE GRAY, ANTIQUE GOLD; SIZES 10-18, ABOUT $30 AT NANCY'S, HOLLYWOOD; CARSON, PIRIE, SCOTT & CO., CHICAGO; DEWEES, PHILADELPHIA. TAFFETA HAT BY WEYMAN.

SOCIAL GRACE OF IRENE BURY'S SASH-TIED DRESS IN DUSTY ROSE OR MONO-CHROMATIC SHADES; FUNDAMENTALLY RIGHT FOR THE VERY SPECIAL OCCASION; SIZES 10-20, ABOUT $30 AT SIBLEY, LINDSAY & CURR, ROCHESTER. LESLIE JAMES HAT.

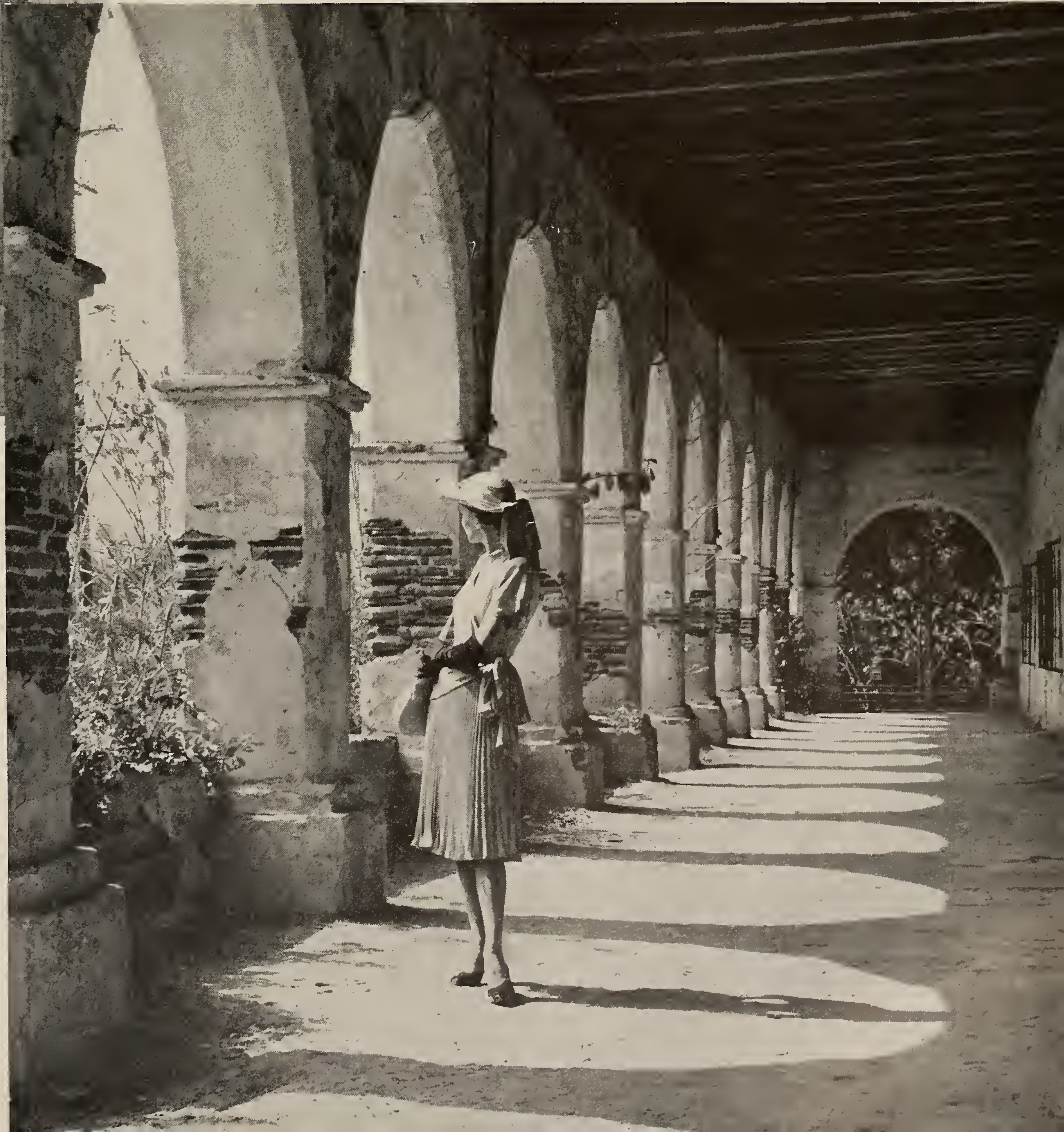




DASH TAYLOR



THE IMPRESSIVE ENTRANCE, FOSTERED BY NAN PARKER'S FULL-PLEATED SKIRT, DRAPED WAIST, IN DUPLEX SANCHILLA CREPE; SIZES 9-15, ABOUT $25 AT THE MAY CO., LOS ANGELES; BEST'S, SEATTLE; F. & R. LAZARUS, COLUMBUS . . . ANOTHER OF CALIFORNIA'S WONDERFUL BASICS THAT INVITE NEW ACCESSORIES, CHANGE THEIR MOODS WITH A HAT!



Clothes Help Make The Star

BY CONSTANCE BENNETT

"Good Theater" . . a popular phrase in theatrical parlance . . really means a method of presentation, a stepping up of values. It's frequently the difference between a good and bad stage play or motion picture. You have seen screen plays which amused and entertained you, but, on trying to analyze their drawing power, you found yourself with a handful of mist. The story had no outstanding plot, no strong story line, no message, but you liked it and recommended it to your friends. You were impressed by "good theater." Any wise actor knows its value. It's a method of entering a room, of lighting a cigarette, of pouring tea. It's any situation taken directly from life and hypoed to the point where it is attention compelling.

A wise actress employs "good theater" in her clothes . . using them to accentuate her beauty, to best present her personality. Wardrobe is part of her professional equipment and definitely is one of her negotiable assets.

Of course, the motion picture stars have at their disposal the world's cleverest designers . . not only do these wizards of shears and cloth bring forth exquisite clothes, but they evolve lines and styles calculated to present the actress to her best possible advantage. The designers must have an acute awareness of the American scene, inasmuch as the pictures they design for are shown in every crossroads hamlet in the country. Then, too, they must see that the costumes are plot-right . . completely in character for the wardrobe of the woman the actress is portraying, and accurately reflecting the income, position in life, background. the town and the time in which the character lives.

Vast research and huge sums of money are employed to make sure everything about a costume is correct. Let's figuratively lift the petticoat of an actress wearing a period costume: She is garbed in the lingerie of the era . . heavily stayed corset, starched petticoat, pantaloons, cotton stockings and authentic shoes. Though this assiduous attention to detail may seem unnecessary, it has a marked psychological effect on the actress . . she's at home in her gown, she's a Colonial Lady, and she can easily convince her audience they're seeing the real thing.

Designers for motion picture stars must be fashion seers and prophets, for their clothes must be styled anywhere from six to eighteen months ahead of the mode of the moment. Motion pictures often are made and held for that length of time before their release. A recent film was held for three years before its release. But the costumes still were competely in vogue. All this, notwithstanding, the clothes mustn't be so exaggerated. so advanced that they're outré. And, in addition to everything else, the designer must dress the star so that the audience is aware of a beautiful woman, rather than a beautiful dress.

Motion pictures are becoming the style setters of America. Women go home from the theater to sit down at their sewing machines. There they strive to whip up a little number which will be at least a reasonable facsimile of what their favorite star has worn. Sometimes the home-styled gown doesn't come up to expectations. For the disappointed ones, let me point out that the clothes worn by the star are created expressly for the personality she portrayed. And unless the home-stylist is drawn from a similar type pattern, the effect of the clothes will not be the same.

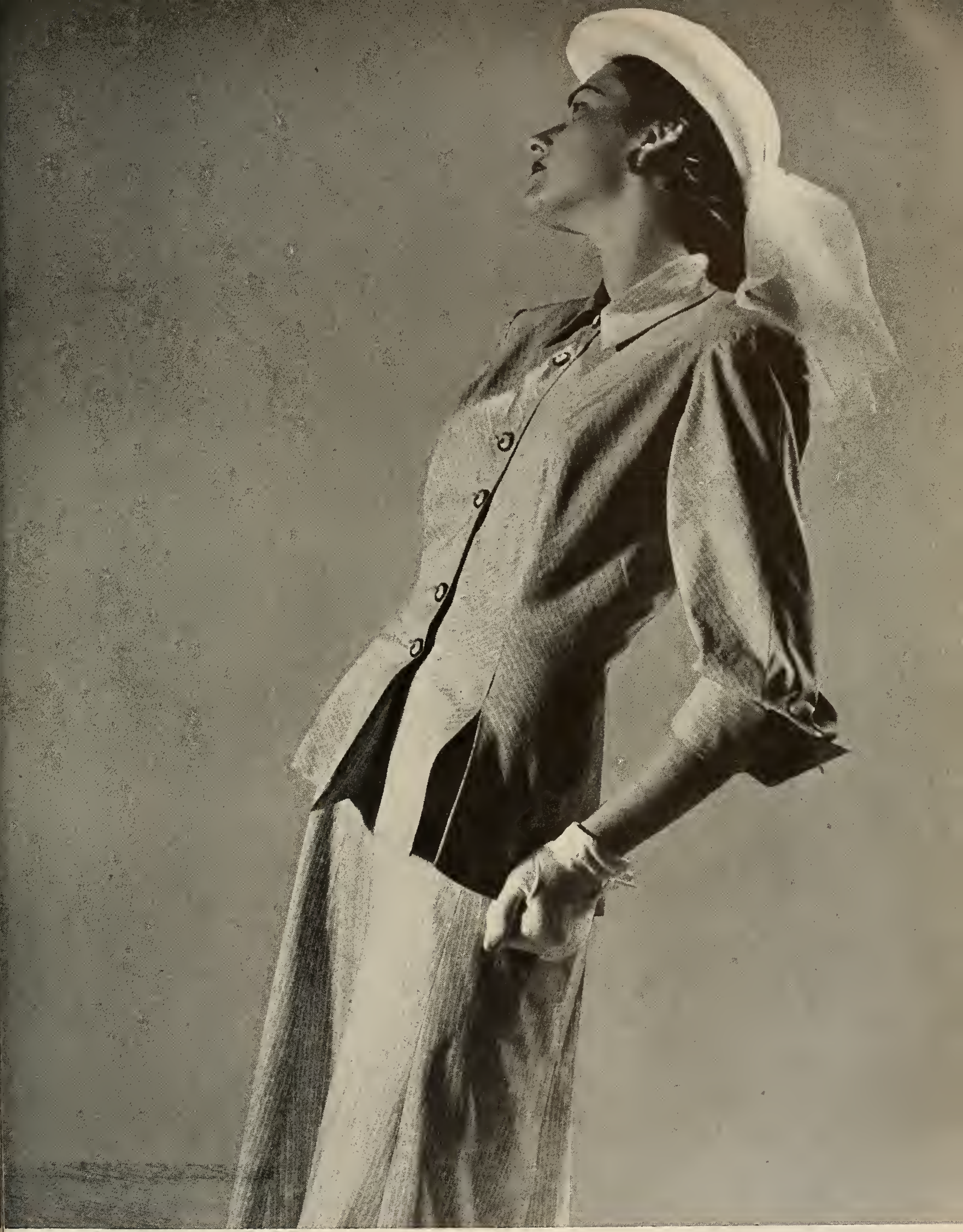
The glamor star, who owes at least part of her fame to her clothes-wearing proclivities, keeps her extensive personal wardrobe as a portable showcase . . bearing in mind that diamonds are displayed to far greater advantage on black velvet than on tan oilcloth. But the American standard of dress has risen so high that a business girl on a modest salary or a young matron on a small budget usually contrives ways and means of being well groomed and well dressed.

FASHION GOES ON RECORD as Hillary Brooke, star of Howard Hughes productions. invites friends to share in the fun of a Packard-Bell PhonOcord . . . Miss Brooke lovely in Edna Vilm's tunic gown of Bianchini crepe. Her guests wear, *center*, Casanova's simple gown in silk faille and. *right*. Athena's frock in Cohama crepe.

DAVID KOVAR

fashion with forethought

Fashion is soft . . . flattering . . . precision minded and specially designed for you if you're diminutive . . . five feet four and under. *This page, above:* Ken Sutherland gives illusion of height in striped Dan River cotton dress; about $20 at Nancy's, Hollywood. *Below:* Pin stripes and peplum interest, Petite Casual's suit of Avondale chambray; under $20 at Sanger Bros., Dallas. Weyman hat. Wittman bag.

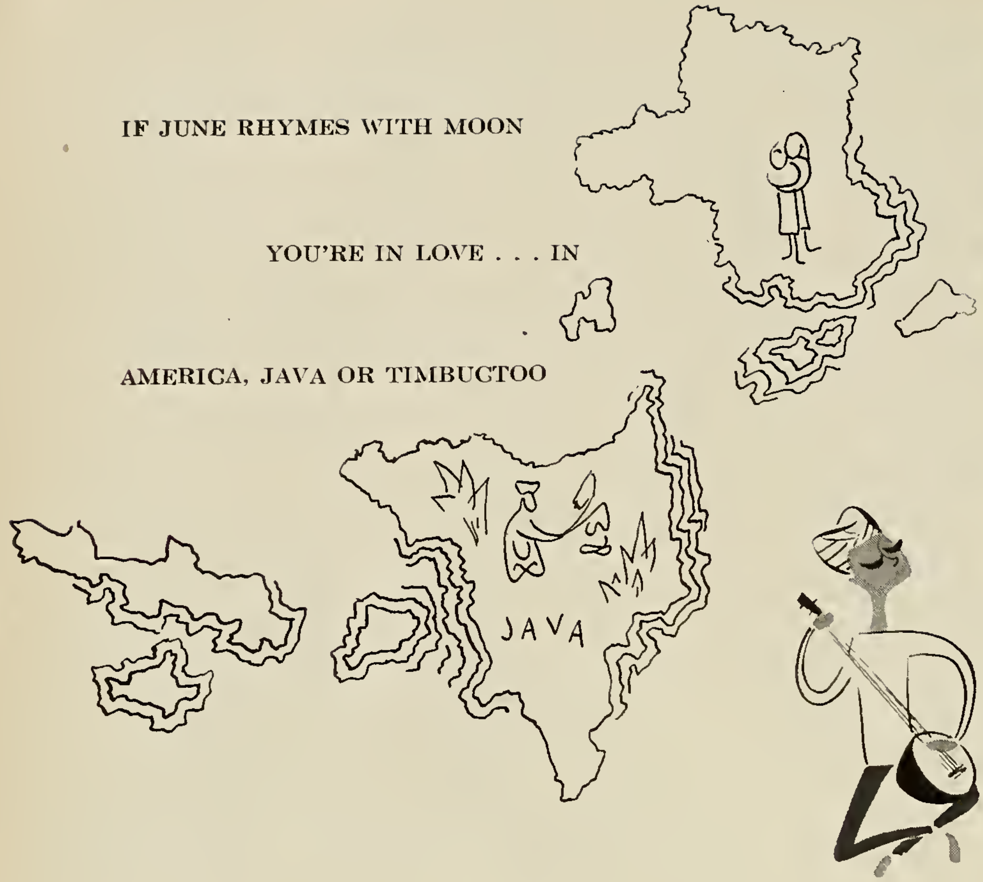


Pleated yoke, shoulder accent: Sergee's dress of Duplex Sanchilla; about $18 at Buffums', Long Beach; J. N. Adam, Buffalo; Dewees, Philadelphia. Caspar-Davis hat; Ailuj gloves.

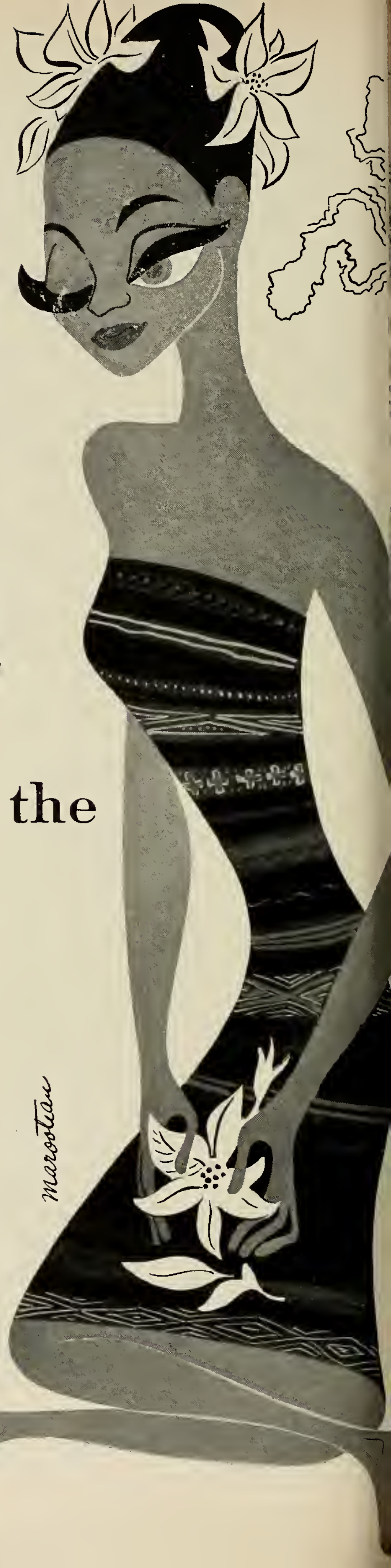
IF JUNE RHYMES WITH MOON

YOU'RE IN LOVE . . . IN

AMERICA, JAVA OR TIMBUCTOO



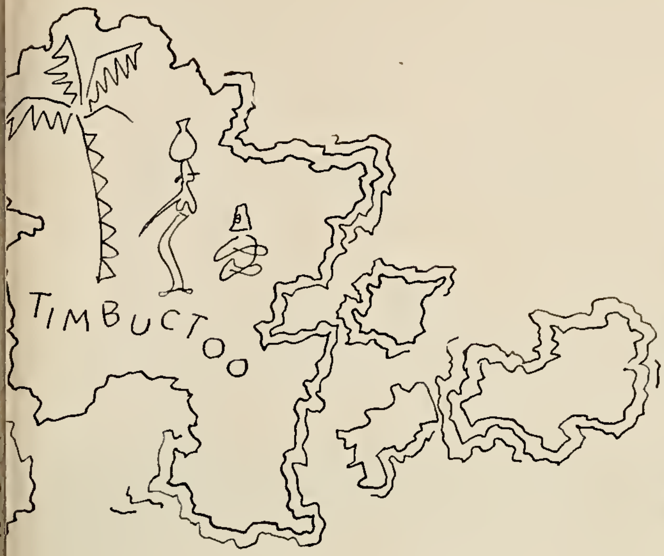
romance around the



● The American girl who excitedly faces her wedding day is a busy girl . . she leads a complex life. There are the gown, the church, the flowers, the ceremony, the relatives . . perhaps even cooking school . . notes to be answered . . calls to make . . and the thousand and one details that brides are heir to. Not so with our cousins from afar.

On the Island of Samoa a native wedding consists largely of a bride and bridegroom eating their wedding cake together. Guests at the wedding feast are given small baskets in which to carry to their homes the food they are unable to consume. And among the aboriginal native tribes of the Philippines the marriage ceremony is extremely simple. A native priest or medicine man breaks a loaf of "blessed bread" over the bowed heads of the kneeling couple and . . presto . . they are man and wife. Much tribal feasting is indulged in, however, after the bread-breaking ceremony and the happy twosome munch the blessed bread together as a symbol of their oneness.

On many of the Philippine Islands the native girl beauties are chosen as brides according to the quality of their cooking and the length and beauty of their



world

hair. The better a girl's cookery, and the lovelier her tresses, the better chance she has to acquire a wealthy husband. Girls often are seen with heads thrust out windows, brushing their hair to attract the admiration of passing bachelors. In Java, as an important part of a wedding ceremony, the bride places a dainty foot firmly on a fresh egg and crushes it. Then she applies the egg yolk to the groom's bare feet. This signifies, according to tradition, that the bride will always "love and cherish" her husband until death. In Java the egg is a symbol of "life, love and everlasting devotion."

In Korea the groom furnishes the wedding cake for the nuptial feast. The cake resembles a large stack of thick, white pancakes, and on each layer is inscribed a phrase in sugary icing which, translated from Korean, means "Health, wealth, and many male children." In the mountain villages of Tibet, when a girl and boy fall in love, the engagement is arranged by their parents. The young man's father presents the girl's father with what is known as "begging beer," and gifts of fresh meat. If her father accepts the "begging beer," a bitter, potent concoction, and downs it heartily that means he accepts the young man's suit for his daughter's hand. If he refuses, the suitor must find himself another girl.

On the Vanikoro Islands in the South Seas, when a romantic swain chooses a prospective bride, he sets to work catching a tropical bird with brilliant plumage. It takes many days' stalking to capture one of these elusive birds . . he must produce the feathers for the bride to wear at their wedding. No feathers . . no bride. If a native girl in Siam reaches the age of thirty without finding a husband she can demand that the government provide her with a helpmate. And the government is required to do just that by law. But there's a catch in this queer legality. The government is not at all choosey in selecting a hubby for the girl. An unmarried man is released from one of the Siamese prisons and it's up to the spouse-seeking maiden to marry him.

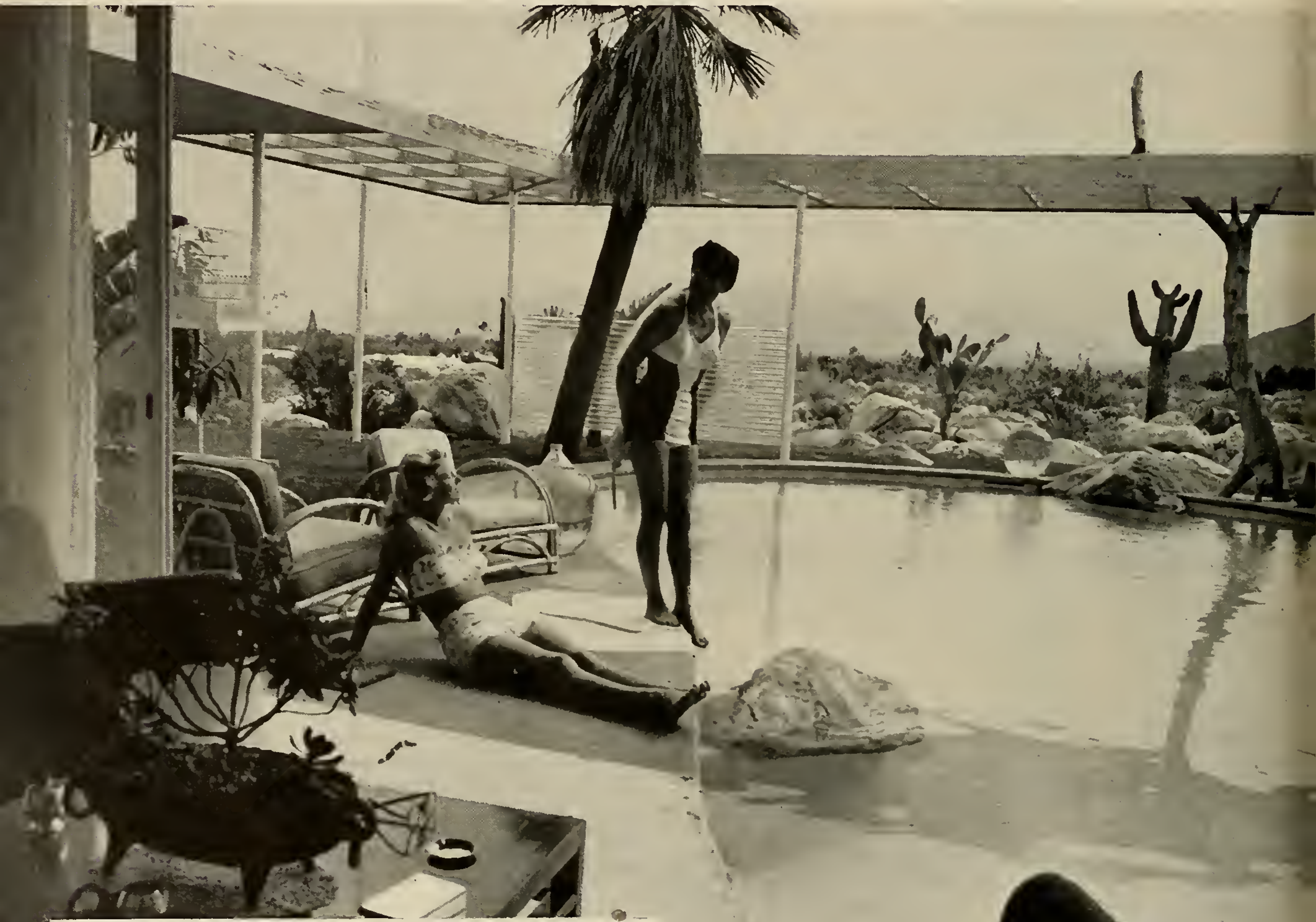
Husband-seeking girls of Timor-Laut, East Indies, are obligated by an ancient tribal law to keep one eye closed in the presence of wooing suitors. . . never open both until the engagement has been officially announced! In Ceylon, a solemn part of the wedding ritual has to do with the thumbs of the bride and groom. After the ceremony the bride's left thumb is tied to the groom's right thumb, and thus lashed together the loving twosome eat together from the same plate at the wedding feast . . the bride feeding the groom and vice versa, with their free hands.

It's up to the Papuan brides of New Guinea to provide the family food after the wedding . . . as a rule the men are inordinately lazy. A Papuan belle, therefore, is reluctant to choose a fat man for her husband, believing he eats too much. "Nobody loves a fat man" is particularly true in New Guinea. Native grooms of Atchin Island, New Hebrides, reside only transiently with their beauteous brides, and never eat with them. The men reside in native huts of their own and do their own cooking. But they do drop in for "visits" with their brides at infrequent intervals . . thus asserting their independence of nuptial ties. On some South Seas islands, when a baby girl is born her parents go down to the water's edge and catch a baby turtle, which becomes baby's playmate and a household pet. When the child reaches womanhood, falls in love, and the wedding date is set, the turtle, now full grown, fat and hefty, is killed and converted into a huge pot of delectable turtle soup for the feast. The bride, sometimes tearful over the loss of her beloved pet, and the groom, who wastes no grief over the late lamented, eat the soup with their guests and plan to have a baby girl of their own . . and a baby turtle to grow up with her and provide more soup.

The Brahmans of India hurl rice at the bride and groom after the wedding . . but it's a special sort of rice . . soaked in pungent, delightfully aromatic perfume. And no Brahman marriage is considered quite legal if perfumed rice is not tossed generously at the newly wedded pair. Strange world.

by James Edward Hungerford

THEY'RE SWIMMING IN THE PARLOR



Here is the most talked about swimming pool of the year . . . and the girls who played Alice in Wonderland . . . modern scene. Babs Neel, left, and Wanda Allis spent an exciting day in the fabulous resort house built by Raymond Loewy . . climaxed it by taking a dive into the living room and swimming out into the sun!

It's not unusual in California for someone to build a house that is vastly different from its neighbor. But when Raymond Loewy, noted industrial designer, decided upon a resort home in Palm Springs, even the spectacular was surpassed. Who'd ever dream of a swimming pool in the living room? Who else would plan artificial rain on the roof? A wonderful blending of antique with modern furniture, and . .

But that's where Babs Neel and Wanda Allis come in.

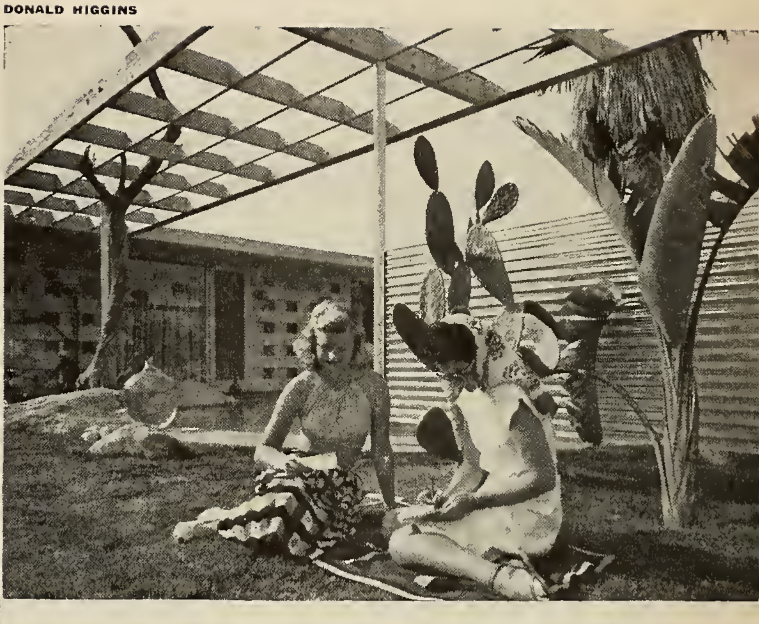
These two Palm Springs girls heard about the fantastic new house right in their own desert country . . couldn't believe what they heard. So they picked their way through picturesque boulders, saw the sharp, clean lines of a really modern house . . differentiated by one corrugated aluminum wall in combination with chocolate brown plaster.

Inside, they took a quick dive into the living room . . into a pool which extends right into the house! The pattering sound of rain was a mechanical illusion for conversational use. But they found more exclamation points in this unusual room: pecky-cypress walls . . Louisiana swampwood, bleached and sandblasted to a wondrous texture . . contrasting with two panels painted brown. An entire wall of windows where Dorothy Liebes' handwoven draperies are an explosion of color . . Sixteenth Century hand-carved Mexican antiques blending perfectly with sleek lines of modern furniture . . in brown and yellow color scheme and an off-white rug.

Glass walls disappear and presto! The patio and living room are as one. Once outside, the L-shape construction of the house is revealed, with a pergola trellis creating partial shade effect, a perforated semicircular metal screen securing the privacy . . and completing the square.

It's a two bedroom house with maid's quarters . . designed for resort life and planned by architects Bob Clark and Albert Frey. It's the way life is lived in sunny California . . yes, but only once in a blue moon.

DONALD HIGGINS



Looking into patio, note interesting construction design.

Time out to rest . . note 16th century antiques overhead.

there's rain

on the roof . .

a swimming pool

in the living room

. . this palm springs

house is unbelievably

modern . .

● Louvre rails protect lanai

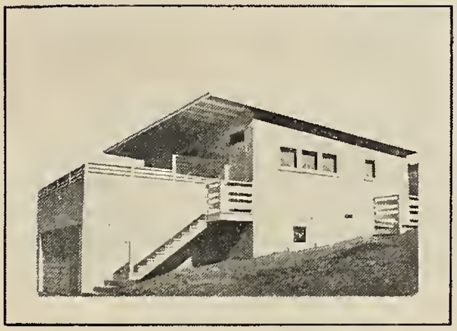
● Bamboo bar . . . open kitchenette

ANNE ANTHONY

a man size house

When George Badger was overseas he dreamed of a home. and when he came back to America he made it his business to build it.

Architect Theodore Pletsch blue-printed the nucleus of his idea, then Loren B. Weaver started to build the house for him on a small lot in Manhattan Beach. It was scarcely begun before Badger started working with the builder to speed the day of moving in . . . and soon this building business got under his skin. Today Badger and Weaver are a business team . . . building other small homes.



Encompassing a neat 596 square feet. the original house includes a generous living room with a really practical sleeping alcove tucked in a deep recess by the fireplace . . . a kitchen alcove, tiny bedroom and bath . . . and a wonderful lanai. Bachelor heaven is the kitchen-bar arrangement, with all the comforts of the old-fashioned variety, plus some wrinkles mother never dreamed. A low bamboo bar is the only separation between kitchen and living room, so the host, too, can enjoy the company of his cronies while "sweating over a hot stove."

The house has ample storage space: a huge drawer under the recessed bed, a whole wall of closet space backing up the fireplace, and the panel separating kitchen and bedroom is a closet from floor to ceiling. The bedroom is in miniature, completely compact: double closets . . . one for hanging clothes, another neatly shelved . . . a built-in chest for tidiness . . . room for a good, big bed.

However. it is in color that the house makes a really big splash. The bedroom is battleship gray with lime, and just a touch of tobacco-brown. Living room walls are honey-colored, placing due emphasis on the "combed" wood; a deep bright blue and lime tropical floral pattern covers sleek rattan furniture. A plain chartreuse couch is spread with plump blue pillows . . . indirect lighting in golden tones, plus a blue-tinted lamp that intensifies the sea-blue tones at night. Wonderful adjunct to the small house is the lanai, which opens directly off the living room. In fact, double glass doors slide back to make the two areas as one . . . a great help during entertaining . . . a wonderful way to encourage indoor-outdoor living at all times. Louvre-type rails deflect the wind, secure ample privacy as well.

"The one thing I wanted but couldn't have was a hanging fireplace." Badger said. but admits satisfaction with the anchored variety which boasts an elevated hearth to keep embers at eye-level. You see . . . having had no previous building experience, this householder claims he didn't realize that certain things just couldn't be done . . . so he did them. At any rate, he brought many ideas into the realm of practicality . . . his little house is full of many things . . . but all of one peace.

● Living room alcave

**596 SQUARE FEET OF
FLOOR SPACE
ENCOMPASSES A WHALE OF A LOT
OF CALIFORNIA LIVING
FOR GEORGE BADGER**

BY VIRGINIA SCALLON

california COOKS... with wine

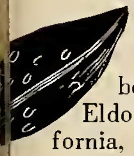
Do you know your wine?

The story of California's wine industry and the story of her missions, too, had their beginnings at San Diego . . the city Fra Junipero Serra founded in 1769 by the sea. It was there, at his first mission, that Father Serra planted the first grapevine cutting to take root in California soil. Wine was important to the Franciscan Fathers, for they needed it for the Sacrament as well as for a healthful beverage. The California climate was perfect for the propagation of the grape . . indeed a blessing. And so a vineyard became an important part of each new mission as it was established, and it was at the second one, Mission San Gabriel, that the Vina Madre, or Mother Vineyard, was begun. Still there today is the Trinity Vine . . the oldest grapevine in California.

Although the only grape planted by Father Serra was a sturdy member of the genus Vitis vinifera (The Mission Grape), we now have more than a hundred varieties in California. Indeed, California wines need not masquerade as French wines, nor borrow their names. Instead, they bear with pride the names of the grapes from which they're pressed. Varietal wines, we call them, and the best come from the Napa, Sonoma and Livermore valleys, and from the mountains of Santa Cruz. But it takes more than fine grapes to produce the best wines . . it takes the skill and knowledge of experienced vintners . . and it takes a perfect climate. California has both . . but naturally.

Wine has two places in our cuisine . . at the table and in the kitchen. Even the dullest meal brightens considerably if it's accompanied by a fine wine, and many a dish becomes an epicurean treat when wine is included in its preparation.

So if it's a red wine you're wanting, choose a Cabernet, a Pinot Noir, a Gamay, or a Zinfandel or Mourestal. For white wine, a Pinot Blanc, a Sauvignon Blanc, a Semillon, a Sylvaner or a Reisling will give you of the finest. Try them all, the best wine is the one that tastes the best to you. And it's the best wine that should find its way into your food. The term "cooking wine" is a vicious one; it's been batted about so long that many cooks, even good ones, think that it's synonymous with "cheap wine." So cook with the best wine that your budget can bear, and remember that a little goes a long way.



Eldorado, the Land of Gold . . that's California, and that's what I have named one of my favorite one-dish meals:

ELDORADO CHICKEN CASSEROLE

Have two frying chickens disjointed and cut in serving-size pieces, then roll in flour that has been seasoned with salt and pepper, and brown lightly in olive oil. Into your largest earthenware casserole put a chopped onion, one tablespoon of minced parsley and an herb bouquet which has had a clove of garlic tied in with it. Leave the string of the bouquet hanging over the edge of the casserole so that you can remove it later in the game. Pour on a quarter cup of olive oil and the same amount of butter. Dispose your chicken on this bed of herbs and add two cups of white wine. Cover and pop into your oven which you have set at 350°. During the cooking turn the chicken occasionally, so that it will be well anointed with its salubrious sauce. And while the chicken is cooking, or beforehand if you're not the speedy type, cut some potatoes into balls with a French vegetable cutter. If you're not adept at this, I'll reluctantly settle for potatoes cut in large dice.

Parboil these potato balls until just under done, and do likewise with some small boiling onions, having approximately two dozen of each. Sauté a half pound of mushroom caps very lightly; and cook some peas . . either fresh or frozen . . these also not quite done. There's a reason and this is it: when the chicken is all but done . . and you're a good enough cook to know when that is by the feel of the fork . . you add the vegetables. But not all in a heap. First, pour off a cupful of the juice and save it, but taste it first, and if necessary improve the seasoning. Put a circle of the potato balls around the outer edge of the casserole, then a row of mushrooms. Next a row of the onions, and then, in the middle, the peas. Pretty, isn't it? Pour over it the juice you've saved, making sure that all the vegetables are coated. Now back into the oven until everything is all of a doneness. (I forgot to remove the herb bouquet, but I'm sure you didn't.) When done, this dreamy dish should have a lovely brown glaze with savory juices bubbling up through the vegetables. It's wine cookery at its best, and you're very welcome.

But wine is a beverage first of all, and it may be imbibed as is, or as any one of a number of wine punches or cups. One such punch is made with a white wine base, and is a favorite wherever a large number of people need liquid refreshment. Is there a wedding in your offing? It may be as potent or as innocuous as you wish, depending on how heavy-handed you are with the spirits . . or the water. But this is the general idea:

CALIFORNIAN PUNCH

First make yourself some simple syrup by boiling together two cups of sugar with one cup of water. If you're very meticulous you'll clarify it with a beaten white of egg . . the way you would consommé. Cool this. Now chill your punch bowl, put a big hunk of ice in it and pour in one bottle (4/5 of a quart) of the white wine of your choice . . maybe a Semillon or a Pinot Blanc. Add an equal amount of charged water, a jigger, or two or three, of California Brandy, the same amount of rum as of brandy, and some of your cool-by-now simple syrup. Garnish this with chunks of fresh pineapple and a few thin slices of oranges and lemons. Or you could use white seedless grapes, or fresh ripe peaches. With those quantities you've made approximately two quarts or twenty punch cupfuls, so figure it out for yourself. You know, better than I, the capacity of your friends. But don't say I didn't warn you!

Of all the foods cooked with wine, perhaps fish gains most in its use. So do make fish day wine day too. Then thank your California vintners for some really fine fare.

I've not intentionally slighted the red wines of California, I just got going on the whites and couldn't stop. Red are the wines you'll want with beef and with game . . and sometimes with fish and chicken, too. Try soaking some plump, tender California prunes in red wine overnight, and serving them as something pretty special with roast pork or goose. And red wine added to a strained beef broth is a superb beginning for a formal dinner.

THE MISSION FATHERS
VINTED THE FIRST WINE
OF CALIFORNIA . . TODAY
IT ADDS ZEST AND FLAVOR
TO THE WORLD'S CUISINE

by Helen Evans Brown

GILBERT ROLAND . .
NO SUCCESSOR

GEORGE RAFT . .
A SCREEN HEAVY

ROD LaROCQUE . .
LACKED THE SPARK

LOUIS JOURDAN . .
SELZNICK'S FIND

“MOTHER, WHO WAS

SERGIO DE KARLO . .
ROMANTIC HOPE

ARTURO DE CORDOVA . .
LATIN LOVER

PICTURES THROUGH COURTESY OF
ACADEMY MOTION PICTURE ARTS AND SCIENCES

ALENTINO?”

FOR MORE THAN TWENTY YEARS HOLLYWOOD UNSUCCESSFULLY HAS SOUGHT A SUCCESSOR TO THE SHEIK . . STILL THE IDOL OF MILLIONS OF INFATUATED FANS

BY FRED W. FOX

NOT LONG AGO a teen-age girl in Washington wrote a letter to Edward Small, Hollywood producer. “All my life,” she penned, “I have heard about Rudolph Valentino. Will you please send me a photograph of him and tell me about him. I have never seen any of his movies, but my mother and many other older people here talk about him with such enthusiam. He must have been a very remarkable man to be so vividly remembered after all these years.”

Rudolph Valentino was indeed a “very remarkable man,” but even more remarkable is the enduring remembrance of him . . both in and out of the motion picture realm where he was king . . that has defied death and the passing of more than twenty-one years.

In 1938 Edward Small announced that he was preparing to film “The Life of Rudolph Valentino.” Time passed . . delays heaped upon disappointments. The death of Jack Dunn, handsome ice skater Small had selected for the role, was followed by the war, which may have been a contributing factor. Small had scored many movie hits, so his plans were not to be categoried with the wishful thinking in which some producers indulge. Today, at last, the filming of the story of the great star seems to be on the definite agenda.

And an astonishing aspect of the project is that it has not suffered during these nine years of postponement . . not from popular interest. Small's office is continually flooded with letters and snapshots from aspirants to the Valentino role. Wives and kinfolk have deluged him with written pleas and pictures of men whom they visualize as portrayers of Valentino.

No one can explain this phenomenon. Living, Valentino was traduced by savage jealousies as often as he was eulogized by his admirers. Only a few days before he died, he was columniated by a Chicago newspaperman who questioned his manhood. This so enraged Valentino that he challenged the scribe to fight.

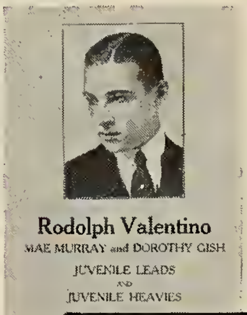
Someone has suggested that Valentino's enduring hold on the memories of those who knew him personally, and those who knew him only on the screen, is that his career was cut short in the flower of his life . . that such tragic deaths always capture our sentimentalities. That may be true. but other screen stars, such as the immensely popular Wallace Reid, Robert Harron and Harold Lockwood . . to mention three favorites of early-day movies . . died in the bloom of their careers and when they were still young. None is remembered so ardently as Valentino is remembered. Will Rogers' death, for example, evoked frenzied grief for a time. but even he has not been so tenaciously recalled. The death of Valentino had the overtones of a Greek tragedy, but it is the fullness of his living, both on and off the screen, that has enshrined him in our memories.

The editor of The Californian has asked me to write about Valentino as I remember him. I was not his close friend, but I did get to know him fairly well during the years from 1922 to 1926. Often I was on movie sets where he was working and I had frequent conversations with him. Valentino was a man of great personal magnetism, and, like almost everybody who met him, I was enchanted by his courteous consideration for co-workers, his engaging sense of humor. The adulation heaped upon him would have made a conceited ass of a lesser man, but Valentino was the closest thing to a Hollywood idol without feet of clay.

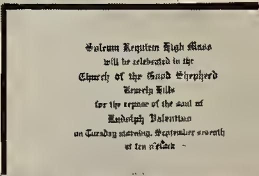
There were and are many screen heroes more handsome than he, but their Adonis-like beauty only accentuates their shortcomings in contrast to his vibrant individuality. His olive complexion, magnificent physique and sleek patent-leather hair were highlighted by the expressive sensitivity of his features. Valentino's early years were filled with tribulations, and there was always a brooding sadness in his dark eyes. He had the Latins' love of bright colors in clothes and automobiles, yet he was always well groomed and faultlessly tailored. He would have been attractive in a gunnysack.

Born in Castellaneta, Italy, May 6, 1895, his real name was Rodolfo Alfonzo Raffaelo Pierre Filibert Guglielmi di Valentina d'Antonguolla . .

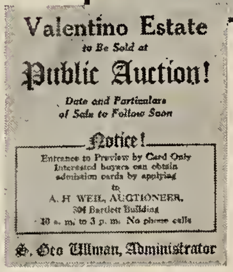
(Continued on page 70)



Rodolph Valentino
MAE MURRAY and DOROTHY GISH
JUVENILE LEADS
AND
JUVENILE HEAVIES



Solemn Requiem High Mass
will be celebrated in the
Church of the Good Shepherd
Beverly Hills
for the repose of the soul of
Rudolph Valentino
on Tuesday morning, September seventh
at ten o'clock



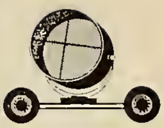
Valentino Estate
to Be Sold at
Public Auction!
Date and Particulars
of Sale to Follow Soon

Notice!
Entrance to Preview by Card Only
Interested buyers can obtain
admission cards by applying
to
A. H. WEIL, AUCTIONEER,
304 Bartlett Building
10 a. m. to 3 p. m. No phone calls

S. Geo Ullman, Administrator

in california it's...

THE PEOPLE WHO EXCEL AND "DO IT DIFFERENT" THAN THE REST



OTTO K. OLESEN . . LIGHTER

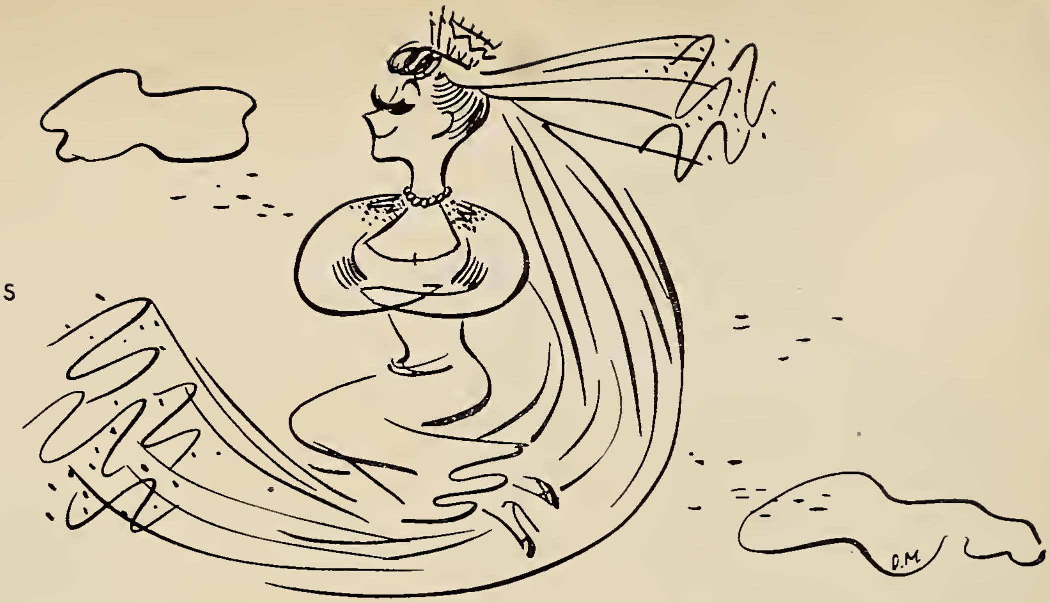
THELMA SCHADEK . . BARGE QUEEN

EMILIE ROMAINE . . AMBIDEXTROUS

JEANNIE McKEON . . WARBLER

HELEN GRAHAM . . THE BODY

OTTO K. OLESEN is a Danish-born pioneer of Hollywood . . specializes in searchlight advertising and decorative stunts . . thrusts his ordinary or garden-variety beams skyward for supermarket grand openings and motion picture premieres. For special events out come light-and-color tricks that make the crowds go "Ah!" Two used Army searchlights purchased after World War I are the venerable ancestors of his new models. "Tugboat Annie" is **THELMA RANKIN SCHADEK** who operates a profitable garbage scow enterprise in the harbor of San Diego. Chief customers . . government ships, luxury liners, private pleasure craft. Seagoers hoist the blue and yellow flag . . the "come and get it" sign . . and Thelma's busy barges chug alongside to load. Death of her husband in 1943 left Mrs. Schadek with the odd occupation as "Queen of the Honey Barge." **EMILIE ROMAINE** is a San Francisco commercial photographer, fencing champ and enthusiastic sailor . . was a circus aerialist and trapeze artist. She and husband Karl became a professional dancing duo . . then tackled photography and their thriving studio in the big city. **JEANNIE McKEON** started out on a path blazed by Mme. Curie . . switched to music and now vocals for top radio shows. Outstanding equestrienne and swimmer, she records, entertains hospitalized vets and did a singing stint as feature at the famous Slapsy Maxie's. **HELEN GRAHAM** is the twinkling Star of Santa Cruz . . wonder girl at College of the Pacific . . yell-leader and vice-president of student body . . member of All-American Swim Team for 1945 . . now in Who's Who of U. S. and Canadian college folk.



YOU

VACATIONISTS

EN ROUTE

TO

CALIFORNIA

brides aren't the only ones

WANT

TO PLAN A

CONCENTRATED

WARDROBE

TOO

Be you bride, matron, or yet unwed . . every woman faces the same problem of what-to-wear for a trip to California. While the new "Mrs." is traditionally concerned with clothes to make her exceptionally beautiful, every traveler takes inordinate pride in the way she looks.

So let's take a look at the map . . at the weather chart . . and make a few suggestions as to the clothes you'll need in California in the bride's own month of June:

It's a balmy season, warm-to-hot all day along the coast . . with providentially cool nights . . maybe an occasional coolish day, too. So let your travel suit be dark in color. light in weight . . one of the spice box browns or new gray tones is a wonderful choice. A light-colored, lightweight tweed is a good traveler, but not as versatile as the smooth fabric type, which may be dressed up or be-calmed with accessory magic.

Today, you can buy the perfect travel duo: suit with matching or contrasting topper . . or you may prefer to assemble your own. And if you want to bring only one coat, choose a color that will blend with the rest of your wardrobe. a type that will look right with your skirts. A long coat is appropriate with anything, a shortie looks best with the slim silhouette. If you have room, a short pastel coat or even light furs will come in handy for evening or late afternoon wear.

The blouse situation is easily solved today. Be thankful for the feminine batiste and organdies and pure silk prints back on the market . . sweet freshening touches, to vary your usual choice of soft-tailored crepes, crisp cottons, light sweaters.

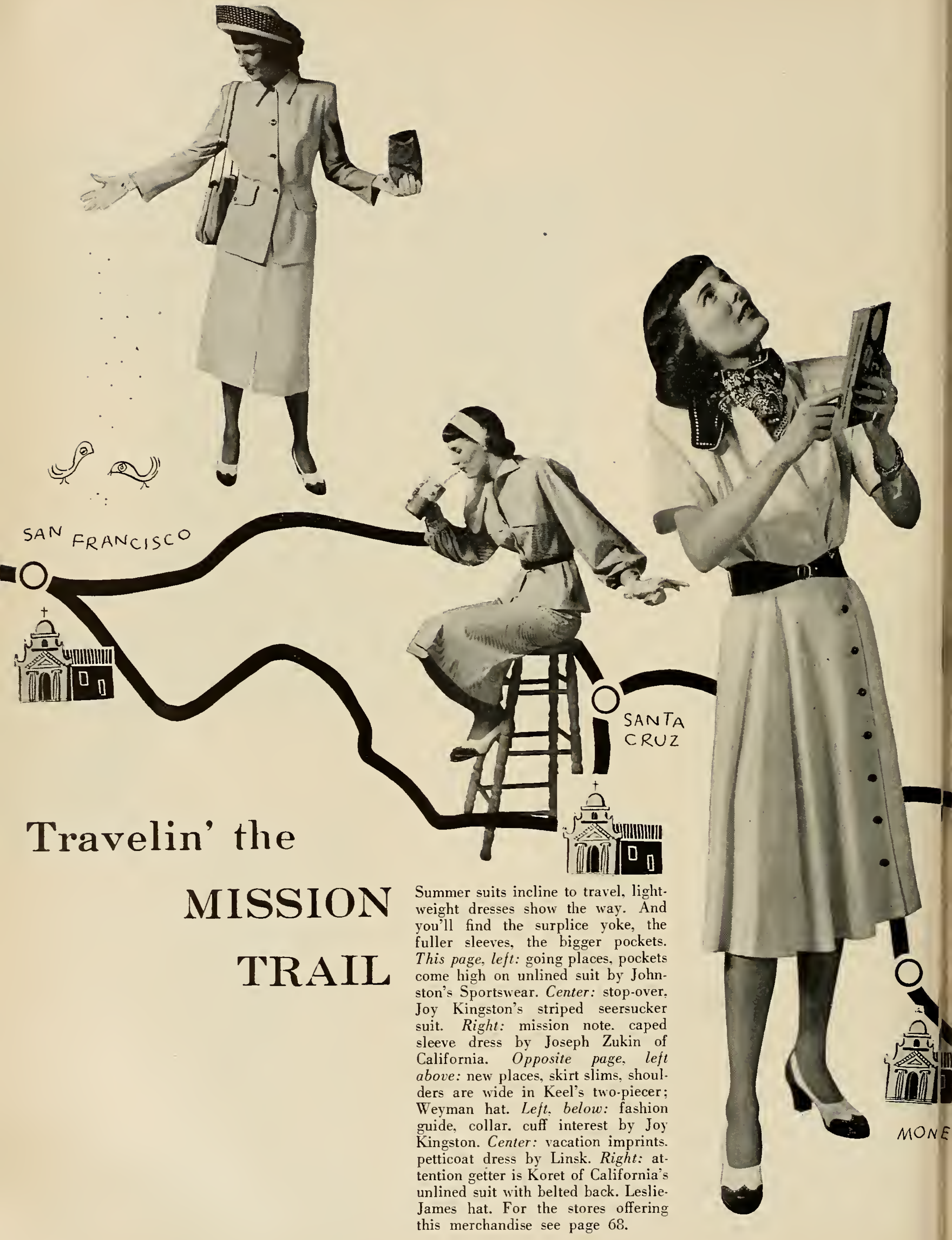
Actually. a suit can be varied to take you anywhere in really fine style, but you'll find it nice to have a few extras . . such as a cotton suit . . maybe with matching shorts, bra and similar mix-matchables . . a soft little print or pastel crepe for dress-up occasions . . and a wonderful long-skirted gown only if you plan an extra-formal program.

But remember always that June is playtime in California. so make sure you have proper things to wear: swim suits and sun suits, a golf dress, if you're so inclined. riding clothes if you ride (bring informal habits. even blue jeans. to Southern California . . a more tailored interpretation for the north.) You may expect to spend lazy hours on the beach . . close by or at an adjacent resort; you'll probably drive like crazy up and down the coast to sight-see. picnic and visit; you may take a boat trip to Santa Catalina. or a drive up the scenic. wide highways to mile-high Lake Arrowhead . . you'll enjoy outdoor concerts. theatre and informal barbecue parties under the summer stars.

In fact. your hobbies and your destination determine the things you'll need to bring with you . . so check your route. consult your hosts, then plan accordingly. Don't forget such California-extras as . . sun glasses, play shoes. a scarf or two, maybe a sun tan lotion. Or maybe you'll want to buy these and a few other bits of Californiana right here!

WEATHER DATA FOR JUNE

	Los Angeles	San Francisco
Average	66.4	58.9
Highest	105	97
Lowest	46	46



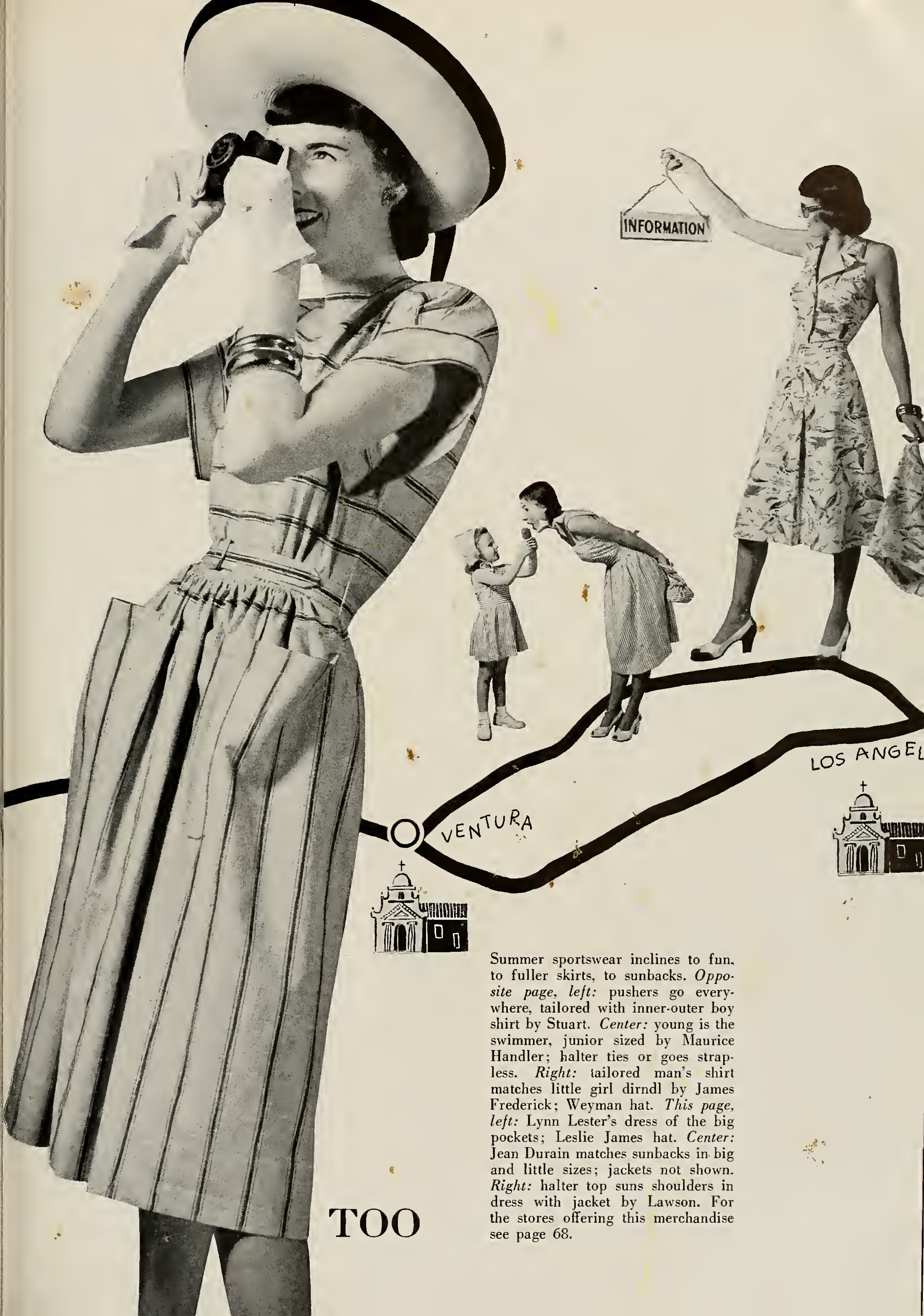
Travelin' the MISSION TRAIL

Summer suits incline to travel, lightweight dresses show the way. And you'll find the surplice yoke, the fuller sleeves, the bigger pockets. *This page, left:* going places, pockets come high on unlined suit by Johnston's Sportswear. *Center:* stop-over, Joy Kingston's striped seersucker suit. *Right:* mission note, caped sleeve dress by Joseph Zukin of California. *Opposite page, left above:* new places, skirt slims, shoulders are wide in Keel's two-piecer; Weyman hat. *Left, below:* fashion guide, collar, cuff interest by Joy Kingston. *Center:* vacation imprints, petticoat dress by Linsk. *Right:* attention getter is Koret of California's unlined suit with belted back. Leslie-James hat. For the stores offering this merchandise see page 68.

SAN LU
OBIS

SANTA BARBARA
PHIL PALMER

SIGHTSEEING

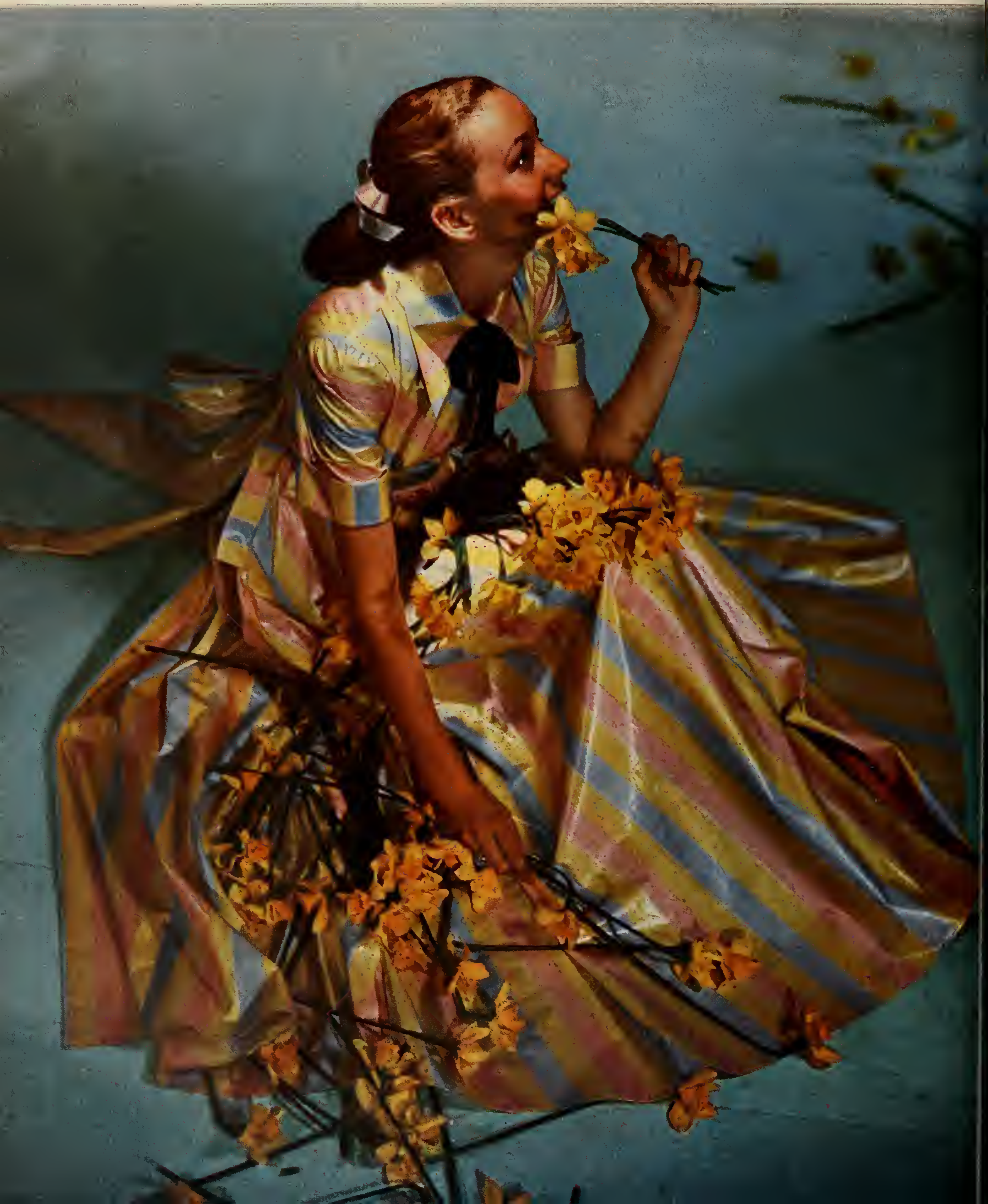


TOO

Summer sportswear inclines to fun, to fuller skirts, to sunbacks. *Opposite page, left:* pushers go everywhere, tailored with inner-outer boy shirt by Stuart. *Center:* young is the swimmer, junior sized by Maurice Handler; halter ties or goes strapless. *Right:* tailored man's shirt matches little girl dirndl by James Frederick; Weyman hat. *This page, left:* Lynn Lester's dress of the big pockets; Leslie James hat. *Center:* Jean Durain matches sunbacks in big and little sizes; jackets not shown. *Right:* halter top suns shoulders in dress with jacket by Lawson. For the stores offering this merchandise see page 68.

Shining Example of Leisurely Grace

SPOTLIGHT ON YOU, IN A PRACTICAL-BUT-PERFECT HOUSECOAT OF AMERITEX FABRIC WITH LUSTROUS FINISH, MADE BY CAMPUS MODES TO DRAMATIZE YOUR LEISURE MOMENTS. WASHABLE, WEARABLE . . . IN YELLOW, ROSE OR BLUE WITH COLOR CONTRAST; SIZES 10-20, ABOUT $15 AT BULLOCK'S COLLEGIENNE SHOP, LOS ANGELES; THE EMPORIUM, SAN FRANCISCO.

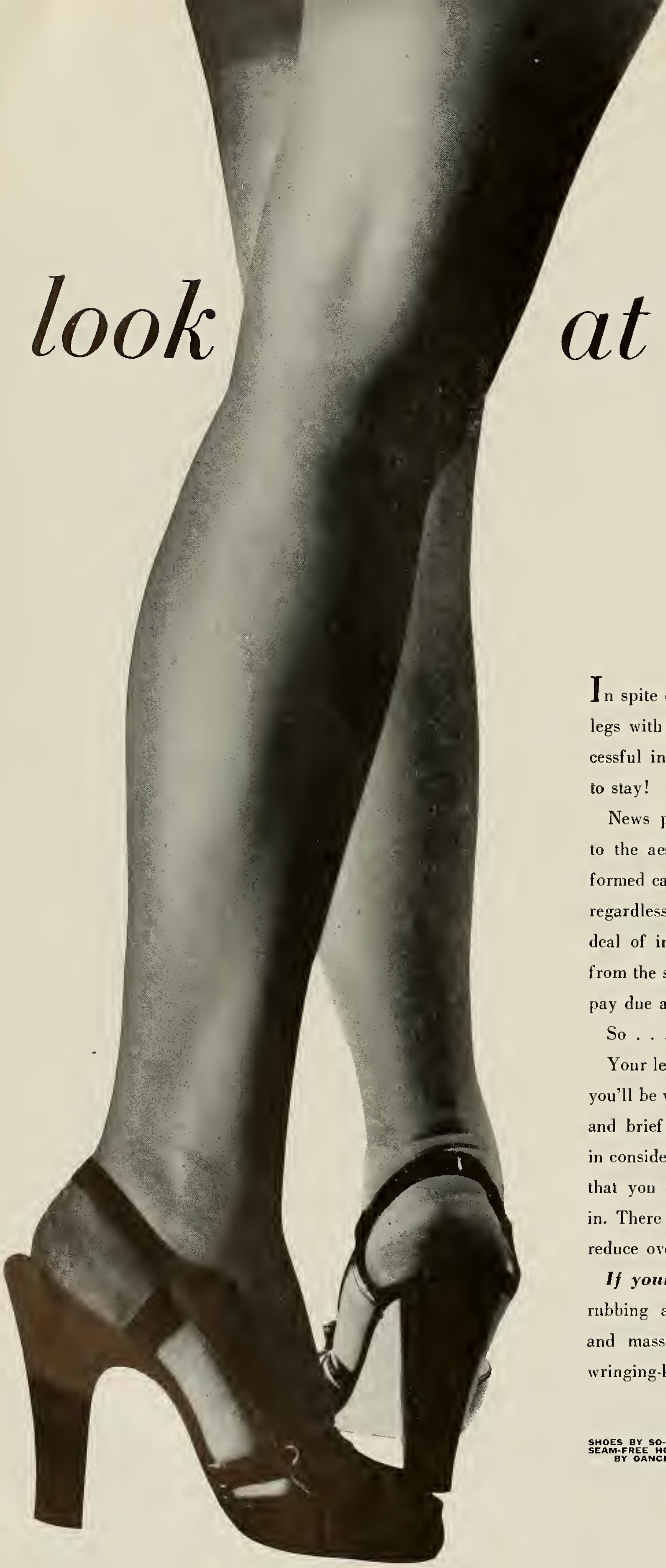


san francisco women interpret california way of life

BARBARA BELL, *ABOVE,* IN THE PATIO OF MISSION SAN JOSE, WEARS SOFT CREPE DRESS BY NATHALIE NICOLI. A BUSY WAR WORKER, SHE NOW DEVOTES MUCH TIME TO THE RED CROSS, AND HORSEBACK RIDING IS HER HOBBY.

MRS. JOHN McWHORTER, *RIGHT,* (JANE SPIEKER) OF SAN FRANCISCO'S PIONEER WARREN PIEKER FAMILY, IS A POPULAR JUNIOR LEAGUER. HERE SHE'S PHOTOGRAPHED IN ELEANOR GREEN'S GRACEFUL TIER-TUNIC DRESS.

look at your



SHOES BY SO-BEL
SEAM-FREE HOSE CERTIFIED
BY DANCING TWINS

In spite of fashion's periodic threat to drop the curtain on legs with longer skirts, usually it is only temporarily successful in stopping the show. Somehow . . . legs are here to stay!

News photographers say "cheesecake" when they refer to the aesthetic beauty of a neatly turned ankle, a well-formed calf. A city editor might call it plain "leg art." But regardless of how you describe it, there's always a great deal of interest in the prettiest legs . . . amateur judges from the sunny beaches of California to the stormy Atlantic pay due and proper attention to the shapely things.

So . . . do you likewise.

Your legs are particularly important in summertime when you'll be wearing revealing swim suits, shorts, pedal pushers and brief play dresses so many hours each day. And so, in considering your own legs, let's say at the very beginning that you don't have to be satisfied with the shape they're in. There are dozens of good exercises you can pursue to reduce oversize legs and to develop the spindly variety.

If your legs are too fat: use a mixture of one pint rubbing alcohol with two ounces shaved camphor gum and massage fatty portions regularly, using a twisting-wringing-kneading action; then try a good cell-breaking

legs!

THEY'RE SHAPELY

. . . THEY'RE LOVELY

WHEN YOU FOLLOW

THE PROVED PATH

TO SUMMER BEAUTY

exercise. Pat them briskly with a paddle, or sit on the floor, draw your knees up and drop your legs so that thigh and calf smack the hard surface smartly. If your ankles are thick, use the massage treatment, or exercise by rising slowly from a flat-footed position to strain at tiptoe; try picking up marbles with your toes. And remember: any massage or exercise must be done regularly for increasing periods of time.

If your legs are too thin: try exercises to stimulate muscular development. Stand erect, heels together, hands on hips . . . then rise slowly on toes and bend knees until you are almost sitting on heels. Do not do this exercise quickly. To develop thighs, lie flat on your back and raise one leg at a time, keeping knee straight, and make a large circle slowly, clock-wise and counter-clock-wise. Naturally, a doctor or qualified beautician should be consulted for any stringent program of development. And correct diet, likewise, is important for the woman who would gain or lose weight.

Too, there are some basic steps you can take to make your legs look sleek and lovely. First, remove any excess hair, either with a good depilatory or a razor . . . but one or the other, please! And before you go to bed, try using a fine body oil to keep your legs soft and smooth. This is particularly important in summer when you're bare-legged so much of the time, and skin tends to dry and crack.

Sun tan? Maybe you're a girl who covets a deep tan, or maybe you shun the sun. Either way, wonderful cosmetic oils and lotions make it easier . . . sometimes safer . . . for you to achieve your goal. There are fragrant body oils and sun tan creams that help you tan in a hurry, smoothly . . . or protect your skin against painful burn.

In the beauty care of your legs, a good pedicure is important. Whether you go so far as to use matching nail polish on toes and fingers, or merely want to put your best foot forward, you'll need to spend an occasional few minutes caring for your feet. A hand massage with simple cream or oil will work miracles . . . besides relaxing and refreshing you. And if you have unsighty callouses or worse, see a chiropodist if you can't handle the situation yourself. But do something!

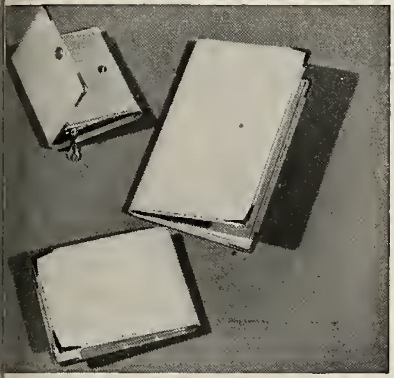
So now you're ready. Carefully you'll put your nice new legs into filmy hose, possibly those very sheer seamless ones that have a carefree look . . . and no seams to get out of line, either. Next, sandals or slippers that compliment your summer frock . . . and there you go.

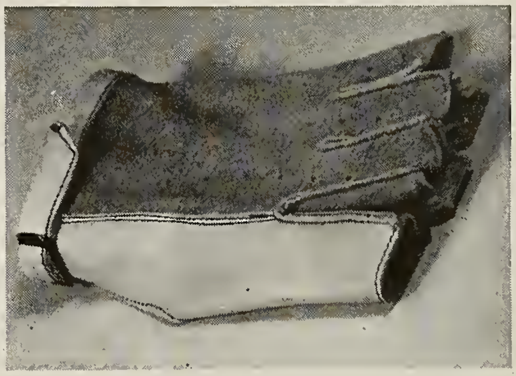
Lady, your legs are showing!

by Edna Charlton

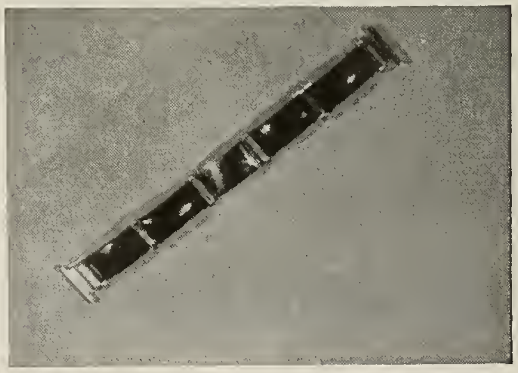
For Your Masculine Moment

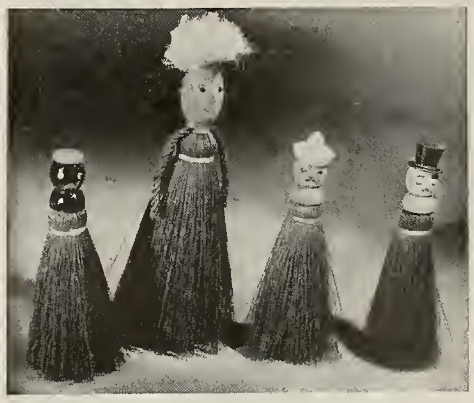
NOT THE SAME OLD STORY ARE THESE GIFT ITEMS FOR YOUR MAN . . . WHETHER HE BE THE INDOOR OR OUTDOOR TYPE . . . THE SERIOUS MAN-IN-EXECUTIVE-POSITION. TOUCHED WITH THE CHARM OF THE WEST AND THE NEW FUNCTIONAL APPROACH THAT ABOUNDS HERE, THIS IS A DENARY OF "MADE IN CALIFORNIA" ITEMS THAT ARE SURE TO PLEASE COME FATHER'S DAY. SHOP FOR THEM . . . THEY'RE AVAILABLE AT FINE MEN'S STORES EVERYWHERE . . . THEY'LL GLADDEN THE HEART AND WHET THE APPRECIATION OF THE STERNEST CYNIC.





- Easy on the court and easy on the eyes is the tennis classic shown at left . . . wool cable-knit sweater with contrasting red and blue stripes. Towne and King.
- Honduras mahogany . . . rubbed and polished to a gleaming satin finish to highlight its fine grain and natural coloring . . . this masculine cigarette box. Lemurian Crafts.
- Matching leather accessories for men . . . keep keys, coins and notes in the right place. The threesome, shown above, is of glazed cowhide, with hand-turned edges and silk stitching. Emmet of California.
- Aptly termed the "airliner," the business man's modern, compact brief case and wallet combination has double zipper, spacious pockets, leather address book, memo pad. Also by Emmet of California.
- Far-and-away the right thing for the fairway is this imported South African capeskin golf glove that prevents "letting go." Parker Glove Company.
- Important accessory items for any man's wardrobe are the right ties and belts. The ties shown are 100 percent California, loomed in the golden state of native fleece. In assorted checks and plaids. Wool by Hoffman California Woolens. Ties by Hollyvogue. Belts are typical western style with silver buckle. Keyston Bros.
- Imported ebony with either sterling or gold fittings makes an outstanding watch band for a man. And made to fit any watch. Allan Adler.
- Whisk brooms with the novelty touch come with colored corn bristles and unusual tops. For instance . . . bell hop, raggedy ann, Mexican joe and top hatter. In reds and green. Hal Rose.
- A collector's item or for the fireplace is this horse figurine. The series of five figures, of which this is one, was designed by Virginia Orison, cowgirl artist. Beth Marlow.
- Non-spillable . . . this is the inkwell of the future. Non-breakable, non-corrosive and of varied colors, it actually holds a year's supply of ink, has a small drawer to hold extra pen points. Weaver Associates.





LESSON #9

3rd DIMENSION

Up to this lesson we have thought about directing the eyes either up and down, across or diagonally on the whole figure. Now we are going to consider the possibility of making a part of the figure look as if it were closer to us than the other parts. This sensation of depth, or advance and recession, is referred to as "third dimension."

The most obvious way to give a third dimensional feeling to a costume is to add something to it which will extend out from the body . . . a rippling peplum or a bow on the chest. This way of adding to a dress is very much like sculpturing . . . the sculptor adds pieces of clay to "build out" his figure. When we want to sculpture our own figures we add to our clothes in the form of drapery, pleats, or bows. We do this to make the dress more beautiful, to build up or tone down a figure deficiency.

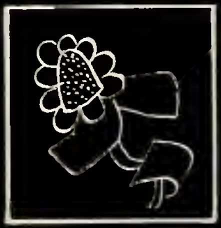
You can see easily that third dimensional devices can be another way of directing eyes where we want them to go and of creating certain flattering illusions. To understand better how we can use these tricks for our own purposes, let us first look at the accompanying sets of diagrams. In the first rectangle I have purposely used irregular lines to show that overlapping of any shape gives the illusion of depth, even on a flat area. In the second rectangle there is no forceful movement in any direction, and all of the squares are on the same plane . . . that is, one does not seem any closer than the others. The third brings the center definitely toward us, since the illusion created by the division of lines makes the middle oblong look as if it were on top of the others. In the next example, the upper left hand square looks closest to us, and the others seem to be progressively further away.

A quick glance at the dresses shows how we can make an area advance or recede at will.

The first two indicate how the bust line can be made to advance. In the first dress the top shapes that come toward us can be made of the same or contrasting material . . . outlined in binding or stitching; but if you want it to be equally effective from the side, better set the pieces on as pockets. The second illustration indicates how flat seaming can make the center of the chest come toward you. In the next two examples, the breasts are made to look less important by first building up the shoulders and then the center of the blouse.

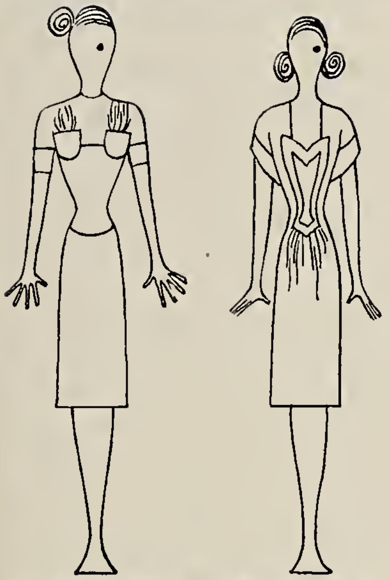
Remember, too, that you can do a more effective job if you enhance the top shapes with embroidery, lace, pleating, jewelry, color contrasts, etc. Sometimes, in order to do the most for your figure, you have to remove details present and build up elsewhere. Figure faults at the waist or below also can be helped with third dimensional devices. A protruding tummy can be made less obvious by building up part of the bodice and skirt, as a front and side view of the next design illustrates. A thick waist will look more slender by contrast with built-up sleeves and pockets. Large hips, for instance, are sometimes better fitted with a little ease in the skirt, and the attention deliberately concentrated at the shoulders to detract from the too-obvious attention getter.

When you shop for new clothes, think of these examples. It is just this attention to detail that makes the difference between being looked over with approval, or being overlooked.

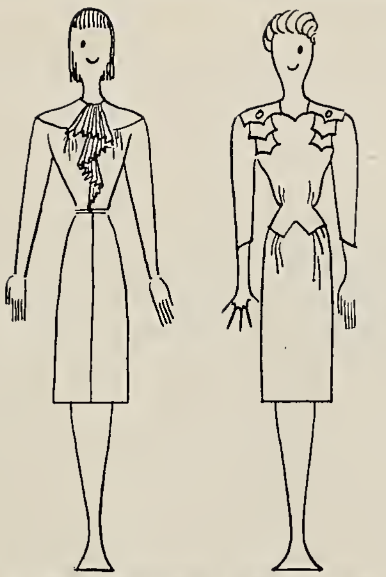


Overlapping of any shapes even on a flat area gives the illusion of depth. Decoration on the top shape is effective in making the area advance.

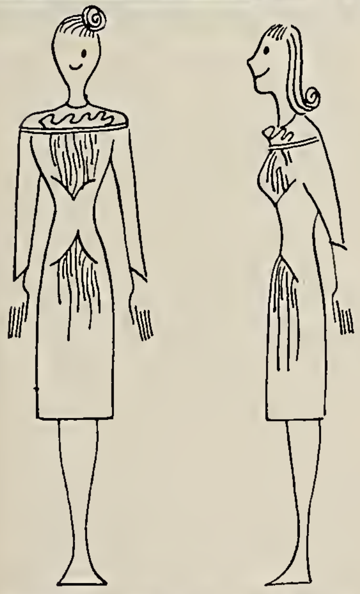
THE SIXTH OF A SERIES OF ARTICLES ON DRESSING BY DESIGN BY FLORENCE SHUMAN



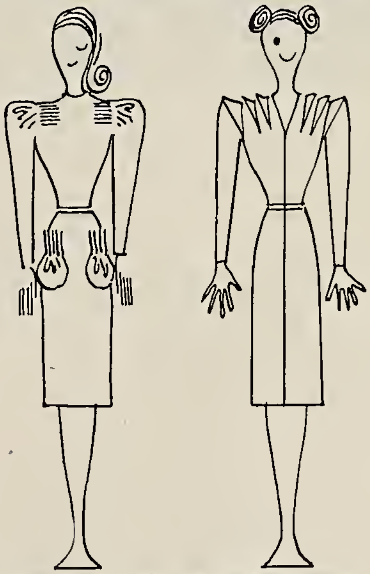
By building up the blouse over the breasts or the center of blouse a flat chest can be given more contour.



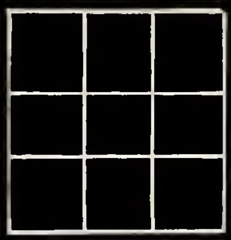
By making the center of the blouse and the shoulders advance the interest is guided away from a large bosom.



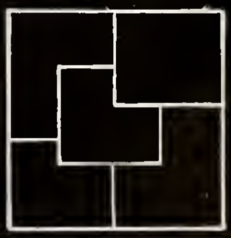
A protruding tummy can be made to recede by building up the areas directly above and below it.



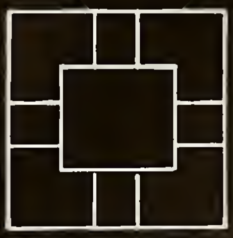
A wide waist, *left*, will appear slender in contrast to built-up shoulders and pockets. Building up the shoulders, *right*, will detract from wide hips.



All of the rectangles are on the same plane.

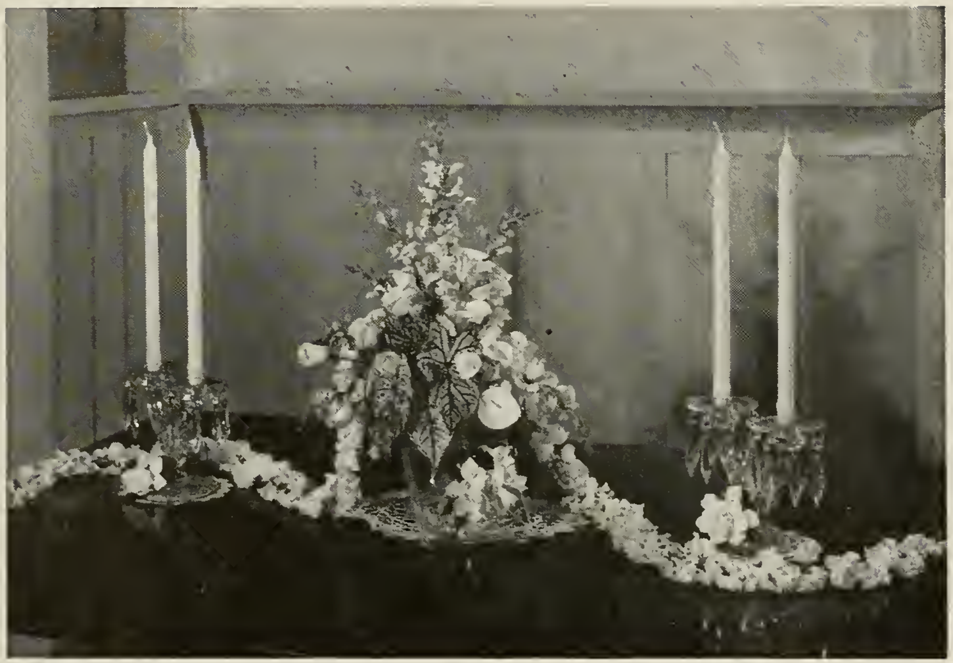


The upper left shape appears to be closer.



The center definitely seems to be on top and therefore closer to us.

Bridal flowers suggest all-white accent for your summer entertaining

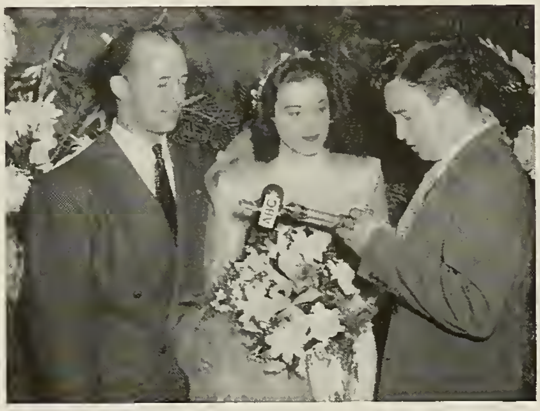


John Patrick Burke's traditional arrangement in bridal all-white: Wax-white roses, creamy calla lilies and soft snapdragons in a high compote with garlands of white sweetpeas. Bride's own corsage of gardenias is part of centerpiece . . . the individual guest corsages are shown at base of candles.

■ You may not have a wedding on your agenda for the month of June, but it's not at all improbable that your thoughts are turning to romance . . and flowers.

John Patrick Burke of Beverly Hills has these thoughts all year long. As official florist for ABC's "Bride and Groom" radio program every weekday, he has provided bouquets for some 400 brides. The lucky couple to be married every morning in the romantic setting of the Chapman Park Hotel Chapel are interviewed by jovial John Nelson and literally deluged with gifts. No wonder the waiting list is augmented by fifty applications a day!

But Mr. Burke's ideas about bridal flowers extend to decorations for the wedding breakfast, reception, weddings at home . . and just social occasions. The simple but effective arrangement shown on this page is created particularly for a bridal party, and its interesting use of various intensities of white is a refresher for any entertaining you may do. Try it!



Mr. and Mrs. Gene Curtsinger were the first couple to be married on ABC's romantic "Bride and Groom" program. John Nelson is the program master of ceremonies

THE MISSION

(Continued from page 29)

. . the beautifully scenic El Camino Real will wind along the ocean, through quiet canyons: stretch out between golden groves of oranges, lemons, apricots: pass avocado, olive and walnut ranches: dip into valleys of millions of grape vines. Bright flowering trees and giant eucalypti, royal palms resembling gargantuan pineapples, march along the highway. You will be transplanted quickly to the era of the Spanish dons and the brown-robed monks as you walk within the quiet mission gardens and pause at the circular fountains. The simple chapels, the cloistered walks, have, for the most part been retained. Each chapel shares some of the beautiful hand-carved altar figures . . priceless treasures laboriously transplanted to the New World.

After you have enjoyed the missions you will follow El Camino Real with a richer understanding of the romantic heritage introduced into this rough country by the Spanish Serra. The Royal Highway is more than a life-linking legacy between California's past and her future . . it is lined with proud and provocative names that travelers from east of the Rockies can seldom pronounce.

1. San Diego de Alcala—dedicated July 16, 1769. "Mother of All Missions," the first settlement in California established by Fra Serra. Present reconstruction used as a parish church. First olive trees grown here. Beginning of El Camino Real.
2. San Luis Rey de Francia—June 13, 1798. The eighteenth mission founded by Fra Lasuen and Peyri. Called "King of the Missions" for its considerable wealth and six assisting churches. Now a major seminary for students studying Franciscan priesthood. Well worth visiting now, San Luis Rey has a great number of Old World treasures sent to California.
3. San Juan Capistrano—November 1, 1776. Seventh in the order of dedication by Fra Serra, this "Jewel of the Missions," once the most architecturally pretentious, is now mainly in ruins. Aged, peaceful, it is a tourist mecca—world famous through the legend of the swallows.
4. San Gabriel Arcangel—September 8, 1771. Extremely wealthy, this fourth mission, a half hour's drive from Los Angeles,

WHERE TO BUY IT

For merchandise shown on pages 56-57:

Johnston Sportswear — Emporium, San Francisco; Chas. Stevens, Chicago.

Joy Kingston—May Company, Los Angeles; The Fair, Fort Worth; Bonwit Teller, Philadelphia.

Joseph Zukin of California—Bullock's, Los Angeles.

Keel of California—Gold & Co., Lincoln.

Joy Kingston—J. L. Brandeis, Omaha; The Fair, Fort Worth.

Linsk of California—The Broadway, Los Angeles; Carson, Pirie, Scott & Co., Chicago.

Koret of California—O'Connor, Moffatt & Co., San Francisco; Sanger Bros., Dallas; The Hecht Co., Washington, D. C.

For merchandise shown on pages 58-59:

Stuart—Nancy's, Hollywood.

Maurice Handler—Stewart & Co., Baltimore.

James Frederick—Korricks, Phoenix.

Lynn Lester—Amelia Gray, Beverly Hills.

Jean Durain—Abraham & Strauss, Brooklyn.

supplied much of the foodstuff, soap, leather, to less fortunate missions. Only partially restored, it draws thousands of spectators for the annual Mission Play which depicts the story of the missions in Spanish, using local talent as at Oberammergau.

5. San Fernando Rey de Espana—September 8, 1797. Originally planned to be half way between Ventura and San Gabriel, the fertile San Fernando Valley became the site for this seventeenth mission. Gold was first discovered near here. Public gardens add interest to the partially restored ruins.

6. San Buenaventura—March 31, 1782. Fra Serra's ninth and last dedication for "The Saint of Good Fortune." Hemmed in by the city of Ventura, this charming small parish church was once visited by Capt. George Vancouver on his trip around the world.

7. Santa Barbara—December 4, 1786. Tenth mission in the chain, dedicated by Presidente Lasuen. Home of the first Bishop of California, it is the only mission continuously held by the Franciscan Order through the period of secularization and today is a theological seminary for young priests. This imposing structure, with commanding air and mood of by-gone days, is a tourist must.

8. Santa Inez Virgen y Martir—September 17, 1804. Across the Ynez Valley and off El Camino Real, this nineteenth mission is a peacefully situated parish church.

9. La Purisima Concepcion — December 8, 1787. The strangest history of all perhaps belongs to this eleventh mission, which is not on El Camino Real. Having fallen into the usual state of ruin, it was perfectly restored at a cost of $2,000,000 through the C.C.C. program and today is a State Park and Museum open to the public.

10. San Luis Obispo de Tolosa—September 1, 1772. Fra Serra's fifth mission, located in "The Valley of the Bears." California's now-typical tile roofing was developed here by Padre Palou, who wearied of putting out fires on the grass roof of his mission. Now a parish church.

11. San Miguel Arcangel—July 25, 1787. This sixteenth mission, dedicated by Lasuen, had a most unholy history. Racked by fire, it housed a family who were slain by thieves, then became a saloon and brothel. Restored and rededicated in 1939, it is now a novitiate house for students of the priesthood.

12. San Antonio de Padua—July 14, 1771. Fra Serra dedicated this mission as his third and it lays now in the sun-kissed Salinas Valley only partly restored by the San Miguel Franciscans.

13. Nuestra Senora de la Soledad—October 9, 1791. Fra Lasuen's mission number thirteen in the chain is completely in ruins. Poorly located, it was ever lonely, "in solitude."

14. San Carlos del Rio Carmelo de Monterey —June 3, 1770. Fra Serra's second mission and headquarters for his presidency until his death in 1784. Both he and Fra Crespi are buried here. Always his favorite mission, it was moved from Monterey to "Carmel by the Sea" and is one of most beautiful reconstruction plans. Choice to visit.

15. San Juan Bautista—June 24, 1797. Best preserved of all the memorials, this fifteenth mission, dedicated by Lasuen, was well equipped and most successful. Largest of the missions, it was once saved from destruction by hostile Tulare Indians when they heard a small barrel organ playing . . and came in to hear more. The former bull ring is now a formal garden, visited by the public.

16. Santa Cruz—August 28, 1791. Here Fra Crespi first saw and named the redwood tree. Today the twelfth mission in the chain is remembered only by a miniature replica, donated by a pious woman wishing to establish a memorial.

17. Santa Clara de Asis—January 12, 1777. This eighth mission under Serra's program suffered all the ravages of fire, flood, earthquake and neglect to emerge today as the beautiful University of Santa Clara. Quicksilver was discovered near Santa Clara in 1845.

18. San Jose de la Guadalupe—June 11, 1797. The fourteenth mission, dedicated by Fra Lasuen, is located near the south end of San Francisco Bay. Claims the first all-white settlement in California. Visited in 1806 by the Russian Count Nicolas Rezanov. Present parish church is all that remains today.

19. San Francisco de Asis (Delores)—June 29, 1776. The only church in San Francisco for 75 years, the sixth in Fra Serra's chain, now stands in the heart of a thickly populated city. A museum and memorial of the Mission Era.

20. San Rafael Arcangel—December 14, 1827. Across the Golden Gate Bridge to the twentieth mission, dedicated by Vincente Francisco de Sarria, and primarily established to assist Mission Delores as a sanitarium for sick neophytes.

21. San Francisco Solano de Sonoma—July 4, 1823. Last of the twenty-one missions to be founded, without church authority by an impetuous Fra Altimira, who hoped to take over the work of Delores and San Rafael in the event they were abandoned, as planned. It was never important and is today a State Historic Monument.

HERE'S A QUIZ!

How much do you know about the famous missions in California?

California-bound travelers often read numerous books about the California missions before their trek west . . so that they may better enjoy the romance and thrilling history of these old churches. Many Californians know their story, too! So if you can answer twenty-five of the following thirty questions correctly you can earn an "A." Any less and it would be wise to lose yourself in a little fascinating history. Don't peek!

I

1. What country was responsible for the founding of the California missions?
2. What religion was taught to the Indians?
3. Who was the President of the Missions to be founded when the expedition left Baja California?
4. Where was the first mission founded and in what year?
5. What country caused such great fear to Spain that the King decided to send expeditions to stop the other country's encroachment?
6. What other country also claimed the California territory?
7. Which was the last mission to be founded and in what year?
8. In which mission did Father Junipero Serra spend most of his California life?
9. How many missions are there?
10. How many missions have you visited?

II

TRUE AND FALSE

1. The King of Spain had a three-fold purpose in mind when he decided to send an expedition to California: to extend the dominion of Spain, to protect California from encroachments, and to establish the Catholic religion among the heathen people.
2. Father Serra already was lame when he began his long journey from Baja California to Alta California.
3. Father Serra was a Jesuit.
4. The founders of the missions encountered no hostile Indians.
5. At first, until the Indians could be taught to help erect buildings, chapels often were made of brushwood.
6. Father Serra did not like working with the Indians.
7. The missions are often called "Father Serra's Rosary."
8. The missions of today are famous for their shingled roofs.
9. The fathers planted and grew food for their Indian followers.
10. Many of the missions were used as stables and barns after the fathers had left.

III

Match the Missions with the nearest cities:

1. San Buenaventura	Paso Robles
2. San Carlos (Carmel)	Los Angeles
3. San Miguel Arcangel	Ventura
4. La Purisima Concepcion	Oceanside
5. San Gabriel Arcangel	San Diego
6. San Luis Rey	Lompoc
7. San Juan Capistrano	Santa Barbara
8. San Diego de Alcala	Buellton or Santa Barbara
9. Santa Inez	Santa Ana
10. Santa Barbara	Monterey

ANSWERS: I—1, Spain; 2, Roman Catholic; 3, Father Junipero Serra; 4, San Diego 1769; 5, Russia; 6, England; 7, San Francisco Solano 1823; 8, Carmel; 9, Twenty-one; 10, all of them, I hope. II—1, true; 2, true; 3, false; 4, false; 5, true; 6, false; 7, true; 8, false; 9, true; 10, true. III—1, 3; 2, 5; 3, 1; 4, 6; 5, 8; 6, 4; 7, 10; 8, 9; 9, 7; 10, 2.

"MOTHER,

• A star of yesterday, Agnes Ayres, teamed with Valentino in "The Sheik" . . to enchant the world

(Continued from page 53)

son of a former cavalry officer who had become a veterinarian. Arriving in New York in December 1913, he procured a job as a gardener on the Long Island estate of Cornelius Bliss, Jr. Later he worked as a gardener in New York's Central Park.

But after Rudolph had become orientated in his new surroundings, he made use of his natural dancing talent. He became a partner for Bonnie Glass, and later Joan Sawyer, in Manhattan cabarets. Next he was engaged for a musical comedy roadshow company, but became dissatisfied, left the troupe in Utah and headed for San Francisco. Then war broke out and he called upon the Italian consul, attempting to enlist in his homeland's army or navy. He was rejected because of faulty vision.

Norman Kerry, an Olympian figure among Hollywood's early-day stars, is generally credited with being the first to urge Valentino to seek a screen career. Kerry had met Valentino when his fortunes were at low ebb. He liked the young Italian and helped him. Coming to Los Angeles, Valentino obtained bookings as a dancer in Los Angeles and Pasadena hotels and then cast about to get work in the movies. In those days of the movies' infancy, Latins usually were cast in villain roles and Valentino's first part of any consequence was in a William Desmond picture at Universal City. He wore a derby . . in that era the hallmark of a movie scoundrel . . and mugged wickedly for the camera in contrast to Desmond's noble and upright hero.

It was not until the old Metro company filmed Blasco Ibañez' somber and stirring best-seller, "The Four Horsemen of the Apocalypse," that Valentino burst into the limelight that he was to hold until the day of his death . . and in fact during all the years since then. June Mathis, the brilliant scenarist who was responsible for his historic "break," told me about it at Lakeside Country Club a few days after Valentino died.

According to Miss Mathis, the head men of Metro wanted Carlyle Blackwell, then a famous star, to play the role of Julio in the big film they were preparing. Rex Ingram, the director who had been chosen to bring Ibañez' story to the screen, considered the feminine lead the focal point of interest in the movie adaptation. His viewpoint was understandable because beautiful Alice Terry, later Mrs. Ingram, had been chosen for that role. It seemed unlikely that an obscure actor like Valentino would get much attention as a candidate for the coveted part of Julio.

But June Mathis' interest had been drawn by the young Italian who had been playing bit parts . . usually as a villain. When she saw him in person for the first time, she was convinced that he was the only actor who could play Julio. And she battled all the way to the highest executive sanctums of the Metro company in New York to have him cast in the role. Her faith was superbly rewarded when Rudolph Valentino became a sensational new star in "The Four Horsemen," a role that many deem the finest acting he ever did. A large measure of credit must go too, to Rex Ingram, who quickly realized the potentialities of the unknown actor and gave him the benefit of inspired direction.

Another fine picture that Valentino made under the Metro banner was "The Conquering Power," but it was not until he signed with Paramount and starred in "The Sheik" that he soared to the top of the movie galaxy. Valentino's portrayal of the lusty desert lover is the best-remembered part he played, but by no means the best exposition of his acting talent. It caught the public fancy and won him the unrestrained worship of women of all ages. He gave to the word "sheik" a new meaning that soon was adopted by lexicologists and is to be found in dictionaries today.

At the apex of his career, Valentino had a falling out with Paramount. The issues have never been clearly defined, but it seems that his rebellion was based on the claim that Paramount was not handling his publicity to his satisfaction. The general opinion is that he struck for higher pay, believing that the phenomenal success of his films entitled him to a readjusted contract. Paramount won an injunction against Valentino that kept him off the screen for two years. During that time he made personal appearances in key cities and in Chicago he caused near-riots at the Trianon Ballroom where he filled a dancing engagement. Hundreds of infatuated women hurled their jewelry at him in wild demonstrations of hero-worship . . some of them swooned at his feet. It was a greater spectacle than any ever inspired by Sinatra . . Valentino's worshippers were women of all ages.

The day of peace came at last for embattled Valentino and Paramount. He returned to make "Monsieur Beaucaire" and "The Sainted Devil" at their New York studios. "Beaucaire" was a beautifully staged and acted photoplay in which Valention's acting ability was not even outshone by Lowell Sherman, that master strategist of thespian art, but it aroused considerable jeering on the part of masculine theatergoers . . Valentino was attired in lace cuffs and powdered wig. Returning to Hollywood under contract to J. D. Williams, head of Ritz-Carlton Pictures, he then made "Cobra." But it was not a picture worthy of the Valentino personality. With Joseph M. Schenck, production head of United Artists, he made his last two pictures, "The Eagle" and "Son of the Sheik."

Permit me to interject here an episode in which I had a small part. It had no significant bearing on Valentino's career, but it serves to illustrate how carefully his producers were mapping his course after the two-year hiatus. At that time I was associated with Director Clarence Brown, who was completing his contract with Universal Pictures prior to joining United Artists.

"Try to locate a virile story for Valentino," Brown told me one day after a luncheon conference with Schenck. "One of the first pictures I'm going to direct for United Artists will star him. We want to dig up something that will appeal to men moviegoers as well as women . . something that will offset the unfavorable male reaction to 'Beaucaire'."

It so happened that I had only recently finished reading Howden Smith's "Porto Bello Gold," a roaring tale of the Spanish Main and a dashing pirate. I got a copy of the book and gave it to Brown. He thought the pirate character might be suitable for Valentino and

WHO WAS VALENTINO?"

By Fred W. Fox

mentioned it at a conference of United Artists production leaders that included Douglas Fairbanks Sr. But it seems that Fairbanks long had wanted to do a pirate film, so the idea was ruled out for Valentino. And subsequently Fairbanks made "The Black Pirate," one of his most colorful pictures. The idea of doing a virile picture with Valentino, however, won indorsement and finally a work by Alexander Pushkin, the Russian author and dramatist, was chosen. This became "The Eagle."

Valentino's next and last film, "Son of the Sheik," was a sequel to the film that had won him widest popularity. It was not an exceptional picture, but his magical appeal drew audiences. After the picture was finished, Valentino went to New York to attend its premiere and to enjoy an extended vacation. It was in New York on August 15, 1926, that he was stricken. He underwent surgery and for eight days fought a valiant but losing battle, dying at 12:10 p.m., August 23 in Polyclinic Hospital.

The sun was shining brightly that morning in Hollywood when word was flashed that filmdom's greatest star had gone. As people crowded around newsstands to grab copies of the black-bannered extras, they moved as though they had been stunned. Valentino's courageous struggle for life had evoked the prayers of millions, and none were more saddened than the people of Hollywood who had worked with him.

While riotous crowds stormed the Frank Campbell funeral parlors in New York, crashing the windows in their fanatical crush to see the mortal remains of the Latin actor, the Hollywood film colony prepared for the last rites to be held in Beverly Hills. Solemn requiem high mass was celebrated September 7 in the Church of the Good Shepherd . . admittance to the funeral being by card only. The streets outside were thronged by a sobbing multitude who had come to pay their tribute.

Valentino's body was entombed in Hollywood Cemetery mausoleum, just a few steps from one of the movie lots where he had fashioned some of his most memorable roles. Visitations of mourning "women in black" to his tomb on anniversaries of his death provided exciting copy for newspaper stories. But they also provided an almost farcical note as newspaper readers began to wonder whether their homage was the handiwork of press agents.

Many admirers of Valentino have been baffled in their search of his last resting place . . evidently they have not inquired at the cemetery office. His is no imposing tomb. Crypt No. 1205 in the southeast corridor of Hollywood Cemetery mausoleum is one of hundreds that are alike. It bears a simple inscription:

✠

Rodolfo Guglielmi Valentino
1895 1926

Alongside is the tomb of June Mathis Balboni, the kindly and visionary woman who brought Valentino to fame because she fought to get him the role in "The Four Horsemen."

The truest remembrance of Valentino, in the form of a memorial, is found in "Aspiration," a sculpture by Roger Noble Burnham that stands in Hollywood's DeLongpre Park, in the shade of a desert willow and in the midst of a clover-shaped pool. This is the only monument Hollywood has erected to any of its illustrious movie-makers:

Erected in memory of
RUDOLPH VALENTINO
1895-1926
Presented by his friends and admirers
from every walk of life—in all parts of
the world in appreciation of the happiness brought to them by his cinema
portrayals.

Many of Valentino's movies were reshown after his death and to capacity audiences wherever they played. There was an eager outpouring of his millions of admirers to behold again the spirited personality that had enchanted them. These films are still being shown somewhere as you read these lines. American servicemen saw some of them overseas during the war and the postmaster at Los Angeles reported that numerous letters had been addressed to Valentino by warrior fans who did not know he is dead.

Yet persons who view the Valentino movies today are being cheated somewhat. The acting and production techniques of 20 years ago have become antiquated. That is especially true when old-time films are not projected at the speeds which prevailed for silent films. Faster projection today makes the ancient movies caricatures. Actors move spasmodically; they flit and dash around like the old Keystone Kops did when Mack Sennett was slowing down the cameras to get those jerky, breakneck-paced chase sequences. Small wonder then that many young persons seeing Valentino on the screen for the first time are disappointed. His tenderest love scenes become travesties.

Ever since Valentino's first triumph in "The Four Horsemen," both during his lifetime and up to the present day, screen producers have unsuccessfully sought "another Valentino." The futile search began after Valentino left Metro to join Paramount. He had so romanticized Latins that actors of Italian, Spanish and French extraction began to hog the spotlight as leading men and stars instead of being relegated to "heavy" roles. The Latin vogue still lingers in Hollywood, but it reached its zenith during the lifetime of its progenitor.

After losing Valentino, Metro signed a young Mexican, Ramón Samoniegos, renamed him Ramon Novarro, and made a strong attempt to eclipse Valentino. It was impossible. Novarro enjoyed a stellar career in his own right, but not successfully as "a successor to Valentino." When Valentino went on strike against Paramount, that company tried to replace him with a "successor," Ricardo Cortez. A competent actor and well-liked person, Cortez nonetheless was no second Valentino. The public always was looking for the original. Paramount also imported a French actor, Charles de Roche, and tried to interest their customers in him, but the Frenchman turned out to be de Roche.

Scores of handsome Mexican youths, including Don Alvarado and Gilbert Roland, were heralded as new Valentinos but they carved out their own careers. The quest continued after Valentino's death. Paramount introduced George Raft, who bears a certain facial resemblance but otherwise resembles him not at all. Then there was the great Rod La Rocque, who today is a successful real estate salesman in Beverly Hills. Present-day actors who may give new impetus to the Latin vogue are Arturo de Cordova and the Mexican youth, Ricardo Montalban; the Frenchman, Louis Jourdan, and the romantic Sergio De Karlo.

How Valentino might have fared in talking pictures has been a matter of conjecture, but it is not likely that he would have met the unhappy screen fate of John Gilbert.

Valentino's magnetism never knew diminishment during his lifetime, and we remember him as eternally young, romantic and pulsating with life. For him there were no balding nor graying ravages of time; neither the stealth of obesity. Hollywood old-timers remember him, for instance, as he rode horseback with two or three companions along Melrose Avenue out west of Seward Street, where in those days there were only open prairies with narrow trails and tall waving grasses. We remember the summer noontimes when Valentino used to whizz by in his yellow roadster, down from his home in Whitley Heights to Armstrong-Carlton's restaurant . . one of the town's popular luncheon spots . . park at the curb and enter the cafe with the zestful flourish of an Oriental potentate.

• Valentino . . the love of a million hearts

We remember our glimpses of him between scenes on movie sets as he paced to and fro, usually accompanied by one of the large dogs he loved so much . . his face an inscrutable mask of concentration that quickly could break into a friendly smile. However, an air of mysticism seemed to hover over him in those later years, and we often wondered if he had had any premonitions of early death.

Ironically, Valentino, beloved of millions of women, most of whom never saw him in the flesh, found heartache, turmoil and only brief exaltation in his own love life. He commanded the adulation of womanhood that millions of men could never know, but most of those millions of men knew the inspiring love of wives and sweethearts that seemed beyond Valentino's reach. His first marriage to a dancing partner, Jean Acker, did not last long, but they did not part in bitterness. She was much in his thoughts in the days preceding his death. If he had lived, they may have become reconciled and perhaps rewed, although Valentino's romance with Pola Negri, the tempestuous screen star, was more in the limelight in those last days.

Valentino's second marriage, to Winifred Hudnut, the adopted daughter of Richard Hudnut, the perfume king, was widely publicized. Under the professional name of Natacha Rambova, she was active in production of "Cobra" and her influence over Valentino and his career was acidly commented upon by many Hollywood critics.

Valentino's hilltop castle, Falcon's Lair, in Beverly Hills, was richly ornamented and lavishly furnished. There, too, were the kennels and stables that housed the horses and dogs of which he was so fond. It was a princely estate befitting the high station attained by the immigrant boy from Italy who had become king of the screen. Yet it is doubtful if Falcon's Lair was as significant to Valentino as that first house in Whitley Heights he had occupied during the years of his burgeoning fame.

The girl from Washington who thinks that Rudolph Valentino was a "very remarkable man" is right . . and so are the millions throughout the world who have accorded him everlasting fame.

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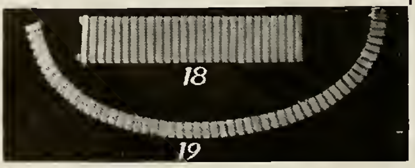

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This is May: a drifting of petals, the brush of a bird's wing, the Spring-again fabrics that wrap you in gaiety. Bates looms a rayon blended gently as blossoms for a bow-flickered blouse by Morgan Fauth, designed for the Haymaker division of David Crystal.

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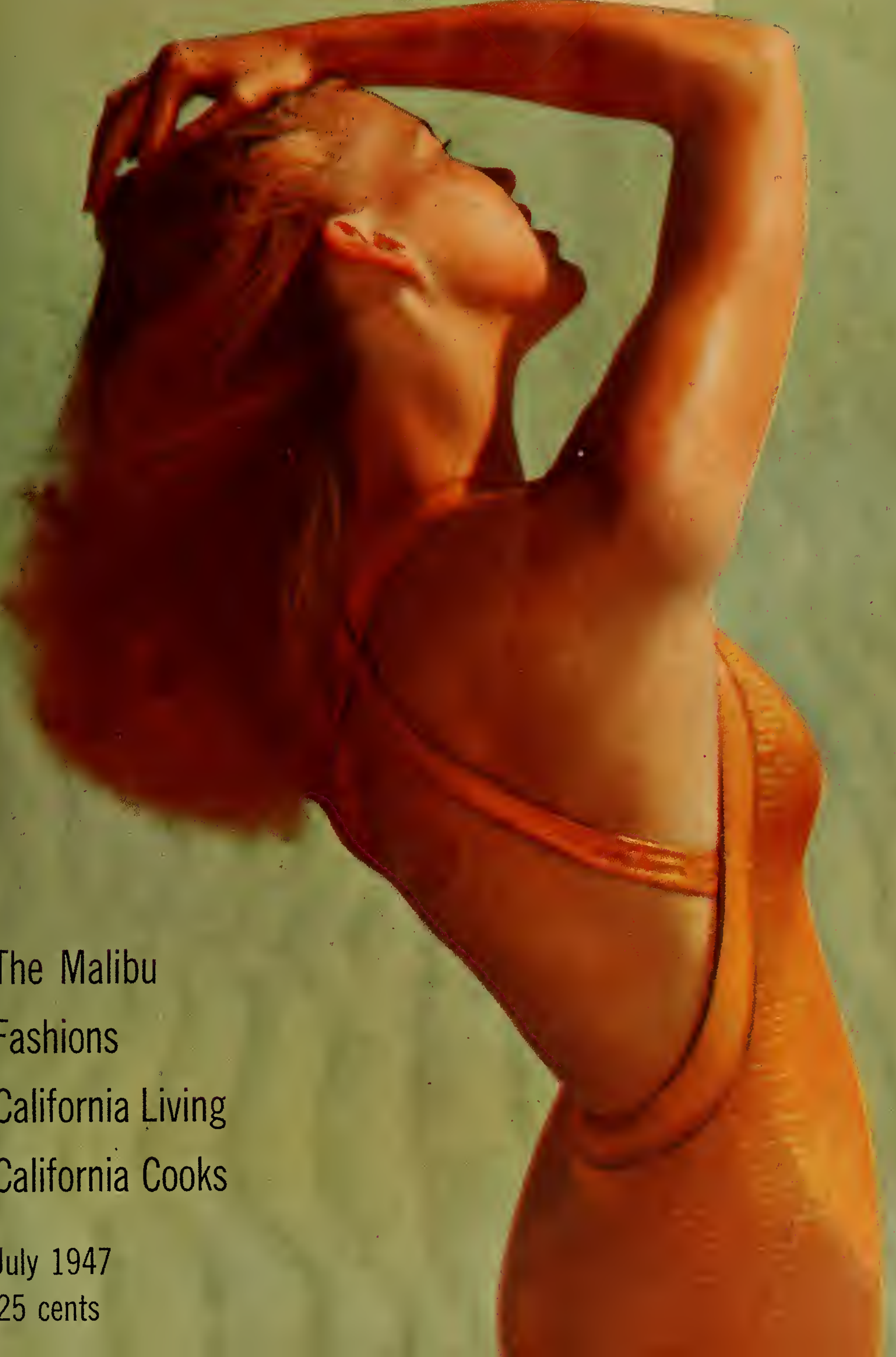

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California Cooks

July 1947
25 cents

Jackie Cooper

The Holman "California" Jacket . . . a must for every sportswear minded man whether he lives i Hollywood or anywhere in America! Maurice Holman tailors it in luxurious woolens, rich gabardines, soft flannel . . . in *Lush* California Colors. Available now at your favorite Men's Shop in both Cardigan and collared styles Flannels at about $25.00, all-wool gabardines about $30.00. . . . *Write for the name of your nearest stor*

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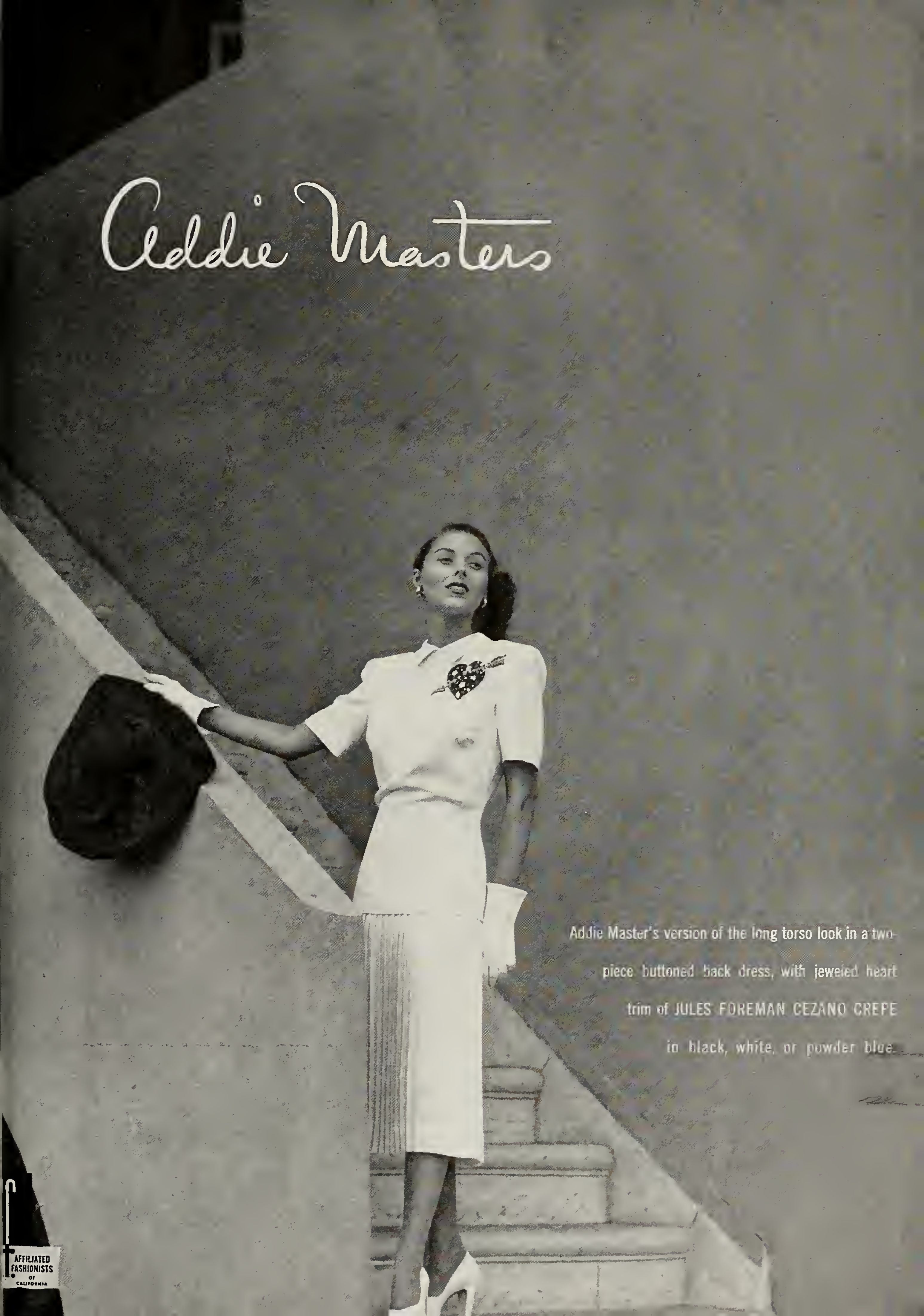

Addie Masters

Addie Master's version of the long torso look in a two-piece buttoned back dress, with jeweled heart trim of JULES FOREMAN CEZANO CREPE in black, white, or powder blue.

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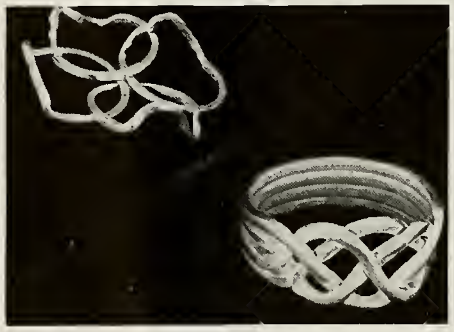
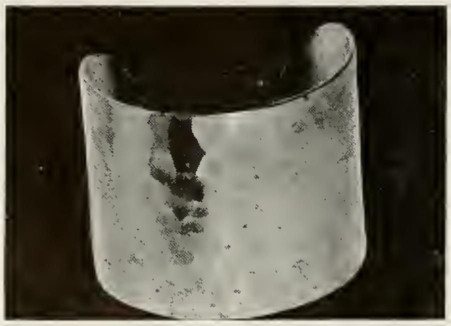


IT'S A RING . . . it's a puzzle . . . it's wonderful! Based on the four points of righteousness in Confucianism: right living, thinking, speaking, and doing. The ring, like life itself, is a puzzle that can be solved only by knowing its secret. Handmade to order... 14K gold, $75; sterling silver, $18 (tax and secret included!) Send size to The Idea Factory, 837 W. 36th Place, Los Angeles 7, Calif. . . . or to Blumberg's, Atlanta, Ga.

BREEZIES . . . all-leather barefoot sandals for your play hours . . . and feather-light for dancing. A gold-buckled sliding adjustable strap. 'Most any color . . red, green, navy, turftan, black, white or natural. These quality sandals in sizes 4, 5, 6, 7, 8. Just $7.50, postpaid. At your favorite shoe salon, or mail your check with order to Style-Master Shoes of Hollywood, 8243 Lankershim Blvd., N. Hollywood, California.

ANIMAL DOLLS . . . toys with personality. These saucy boy and girl elephants stand 12" high. Soft and cuddly, a delight to the most pampered youngsters. Colorfully dressed in red and white checked gingham . . . and personalized with the child's name hand-embroidered. The pair, $3.50, postpaid. Order from Eddy Berkeley, 1539 N. McCadden Place, Hollywood, California. Be sure to send child's name with order.



CUFF BRACELET . . . a sparkly bit of costume jewelry in hand-wrought copper or hand-hammered aluminum. Spring type, adjustable to any wrist size . . in two widths, 1½" at $1.50, 2" at $2.00 (plus tax.) Or for a very special gift to a very special friend, order the 1½" width in sterling silver at $4.00. The address is Benton Handcrafts, 1241 East 18th Street, Brooklyn, New York.

roundup

CONTINENTAL PURSE . . . a handsome little "carry-all" to go with you everywhere. Kidskin-lined compartments for everything . . . no more hide 'n seek for makeup, change, bills, combs and the like. Made of the softest baby calfskin in midnight brown, bridle tan, shamrock, pimpernel red, navy, black. At Dunn's English Leather Shop in Atlantic City and Robbins Ltd., Beverly Hills, California. $15, plus tax. From Sandley, 629 S. Hill, Los Angeles, California.

GREENLEAF RUBBER COASTERS . . . purposeful and pretty for occasional tables or your festive board. Made of the finest quality synthetic rubber, impervious to heat, cold, alcohol . . . washable and fade proof. A practical, permanent and gay decoration for your home. The set of eight, attractively boxed, $3.00 postpaid. Orders are filled promptly by John P. Gleason, Manufacturer, 627 North LaPeer Drive, Los Angeles 46, California.

Greenleaf
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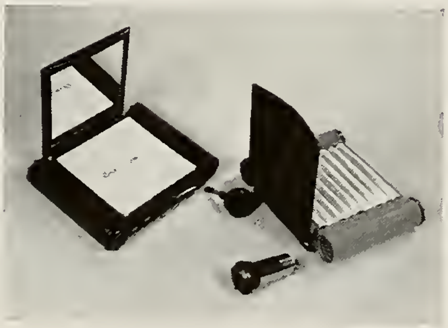
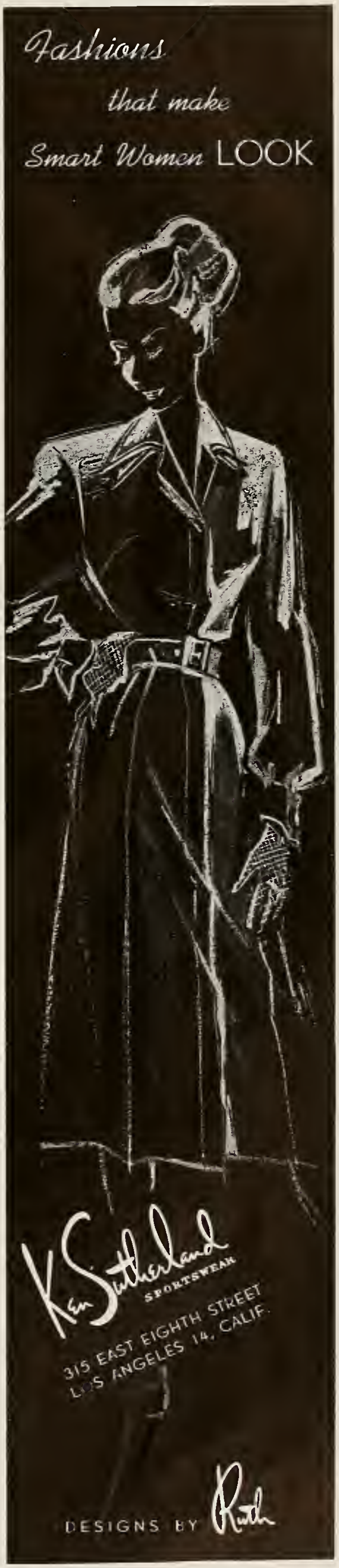
LADY CHIEF . . . this hand-tooled, hand-laced, natural saddle leather bag. A lifetime pleasure to own! Created by master craftsmen and perfect in every detail . . . all leather lined . . . zippered inside and out. Nicely priced at $17.70. including tax and postage. Tex West is the designer and will fill your order promptly. Write him at 112 W. Ninth Street, Los Angeles 15, California. Send for illustrated folder.

BEAUTY BRIGHT . . . this new barrette is something to talk about . . . its gracefully curved 5 inches, a smart accent to your hair-do. Comes in shiny silver or gold finish. About $3.00 at John Wanamaker, New York and Philadelphia; Coulter's, Los Angeles, and other fine stores across the country. For the name of the store in your vicinity, write the maker, Biltmore Accessories, 846 S. Broadway, Los Angeles, California.

GLAMOR KIT . . . never one to be kept in the dark. Fashion-wise gadabouts carry their own light . . . thanks to Revell's new five-in-one Glamor Kit. A self-contained ensemble with flashlight, lip brush, compact, cigarette case and lighter. Available in Chinese red, black, or two-tone black and yellow at only $4.95. Revell of Hollywood, 210 N. Western Ave., Los Angeles 4, California.





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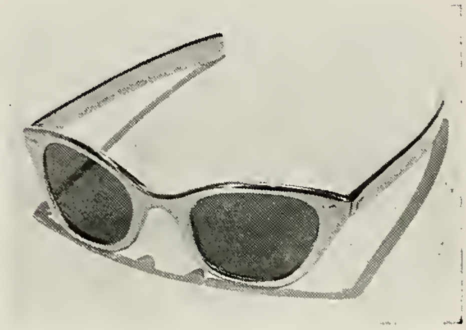
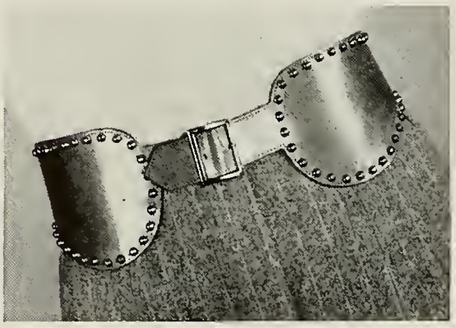


SUN CHEATERS . . . for the shady side of your summer play days. Look beautiful and smart through these specially polarized lenses, widely rimmed in 24-karat gold plate by Suray Process. It's fun to wear them! They're big and bold! Order by mail, or stop in at Daniels of Beverly Hills, 451 N. Beverly Drive, Beverly Hills, California. Price, $16.95, including tax and postage.



CALI-STUD . . . this belt gives a merry swing to your summer casuals. It's brass studded and it's made of California saddle leather in a variety of colors . . . golden west, sunset red, tanbark, field green, Pacific blue. About $3.95 at The Broadway Stores in Los Angeles, Hollywood and Pasadena, and other fine stores throughout the country. From Phil Sockett Mfg. Co, Est. 1925, 1240 S. Main, Los Angeles, California.

CALIFORNIA PLATERY . . . for gay table settings. Santa Anita pottery in luscious pastel colors . . . powder blue, turquoise, desert sand, buttercup yellow . . . equally assorted in each set. Service for four (20 pieces) $8.95; service for six (32 pieces) $14.95; or have complete dinner service for eight (45 pieces) $23.50. Shipped anywhere in the U. S., tax and postage included. No C. O. D.'s, please. Order from Roy Miller, Box 1176, Beverly Hills, California.

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YOGURT FOR YOUTH . . . a famous Bulgarian cultured milk-food, wonderful as a general health conditioner and aid to skin beauty. Send for diet lists and Yogurt recipes. Yami Yogurt is available in leading food stores in California. If not in your vicinity, write for home preparation instructions and supply, (1-oz. bottle Yogurt culture, $1.80; Thermo-Cult automatic incubator, $15.50.) From International Yogurt Company, Dept. CN, Beverly Hills, California.

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GOING PLACES AND EATING OUT

THE CALIFORNIAN presents for your convenience a current directory of the finest restaurants in Los Angeles and San Francisco, cultural events of interest and activities that make living in California or a visit to our state the most enjoyable for you and your family. Fine foods of many kinds are available, and whenever possible specialties of the house are listed and names of the maitres d'hotel. Have a good time!

THE RESTAURANTS

IN LOS ANGELES

AMBASSADOR—3400 Wilshire Blvd., Los Angeles. World-famous Cocoanut Grove open every night except Monday. Saturday afternoon tea dancing. Freddy Martin's Orchestra. Dinners from $3.25. Cover $1, Saturday $1.50. Rouben.

DON THE BEACHCOMBER—1727 North McCadden Place, Hollywood. *Fried Shrimp, Rubaki, Barbecued Spareribs, Mandarin Duck, Chicken Almond and known as originator of the Zombie.* Dinners from $3. Usually crowded, but good tourist spot.

BEVERLY HILLS HOTEL—9641 Sunset Blvd., Beverly Hills. Palm room open Thursday, Friday and Saturday nights with dancing. Thursday buffet, $3.75. Dinner a la carte from $1.75. Good food and you might see a movie star.

BEVERLY-WILSHIRE HOTEL—9415 Wilshire Blvd., Beverly Hills. Tasty food in Copa d'Ora and Terrace Room, with medium prices.

BILTMORE BOWL—515 South Olive St., Los Angeles. Best place downtown for good food and good music, with Russ Morgan playing. Two-dollar dinners, nominal cover charge and two floor shows. Nice for tourists. Closed Monday.

BUBLICHKI—8846 Sunset Blvd., Los Angeles. A bit of Russia on the Strip. *Cutlet a la Kieff, Filet Mignon a la Stroganoff, Caucasian Shashlik, Russian Blini.* Dinners from $3. Host, Wally; hostess, Jasmina. Good music and romantical, Closed Tuesday.

CASA LA GOLONDRINA—35 Olvera St., Los Angeles, "the first brick house in the city." Historic Mexican cafe. *Arroz con Pollo, Enchiladas, Tacos.* Dinners from $2. Alfredo. Closed Sunday.

CHAROUCHKA—8524 Sunset Blvd., Los Angeles. Another bite of Russia on the Strip. Mamma and Papa, "your hosts," excel with atmosphere, food and soothing music. Closed Monday, and prices fairly high.

CHASEN'S—9339 Beverly Blvd., Beverly Hills. *One of the best in the West.* Excellent cuisine and plenty of celebrities. *Expensive.* Closed Monday.

CIRO'S—8344 Sunset Blvd., Los Angeles. On the Strip and luxurious, with name bands for dancing. Expensive. Celebrities, sometimes.

HENRI'S—9236 Sunset Blvd., Los Angeles, "where the Sunset Strip meets the Bridal Path." The leisurely glamor of Southern California as the visitor hopes to find it. Society, celebrities, tops in cuisine. A la carte from $2.

HOUSE OF MURPHY—La Cienega "Restaurant Row" at Fourth Street, Los Angeles. *Madame Begue's Chicken Creole, Hamburger and Onion Rings, Million Dollar Hash.* Your host, Bob Murphy. Wonderful *Salads, Beautiful Steaks.* A la carte, medium prices. Open every day.

LA RUE—8633 Sunset Blvd., Los Angeles, on the Strip. Tops in food and decor. *Crepes Louise, Crepes a la Reine, Lasagne Pasticciate, Beef Bourguignonne.* From noon till 3 for lunch except Sunday. From 6 to 11 p.m. for dinner. Closed Monday. Felix Cigolini. A la carte entrees from $2.25.

PERINO'S—3027 Wilshire Blvd., Los Angeles. In the heart of the smart shopping area. Excellent food. A favorite luncheon rendezvous for society.

READY ROOM—Johnny Wilson's popular rendezvous for the younger set. Big fireplace, delicious steaks, informal atmosphere. At 365 No. La Cienega Blvd., Los Angeles, on Restaurant Row.

ROMANOFF'S—326 No. Rodeo Drive, Beverly Hills. Prince Mike caters to movie stars, writers and producers. Expensive.

SARNEZ—170 No. La Cienega Blvd., Beverly Hills. Lew Sailee and Harry Ringland have an attractive place, with good food and good music, reasonably priced.

SOMERSET HOUSE—On Restaurant Row in Beverly Hills. Fine steaks, a la carte dinners, nice atmosphere and expensive.

SPORTSMAN'S LODGE—12833 Ventura Blvd., North Hollywood. An epicurean delight in San Fernando Valley. *Broiled Lobster, Chicken Saute a Sec, Charcoal-broiled Steaks* in a gorgeous setting. Jack Spiros. From 5:30 p.m. Closed Monday.

TAIL O' THE COCK—477 So. La Cienega Blvd., Los Angeles, on Restaurant Row. Mac McHenry provides *excellent food,* good companions and a pleasing atmosphere. *Hamburger Diable and Fried Shrimp are specialties.* You'll want to go again and again, and it's reasonably priced.

TOWN HOUSE—2965 Wilshire Blvd., Los Angeles, overlooking Lafayette Park. Three smart cafes to serve you . . . Garden Room, Cape Cod Grill and the Zebra Room. No cover or minimum. Excellent food and a good spot for the tourist.

THE THEATRE

PASADENA COMMUNITY PLAYHOUSE—Midsummer drama festival during July and August. Plays for July include "Mrs. Wiggs of the Cabbage Patch," "Midsummer Night's Dream" and "Melloney Holtsbur." Curtain at 8:15; prices 76c to $2.

PILGRIMAGE PLAY—Pilgrimage Play dramatizing the Life of Christ, every night but Monday. This 20th annual open-air presentation of the drama opens July 11. $1.20 to $2.40.

THEATRE MART—Continually playing "The Drunkard" every night at 8. Famous old-time melodrama with beer and pretzels. Wonderful tourist entertainment and good for the entire family.

EL CAPITAN—Ken Murray's "Blackouts of 1947," starring Marie Wilson and Ken, every night at 8:30, with plenty of matinees. Variety entertainment that will please. Good for tourists.

EARL CARROLL'S THEATRE RESTAURANT—In Hollywood for the tourist. "The Vanities" in a good show each night with two different performances at 9:15 and midnight. Girls. Girls. Three-thirty with dinner, $1.65 without.

SAN GABRIEL MISSION BOWL—"Bells of San Gabriel," outdoor play depicting early day California life opens July 2. Presented in conjunction with dancing, fiesta and barbecue.

GRIFFITH PARK GREEK BOWL—Hollywood Starlight Theatre Association opens summer season July 7.

CONCERT

HOLLYWOOD BOWL—"Symphonies Under the Stars," 36th season begins July 8, presenting an eight-week series of performances featuring world-famous soloists and orchestras with varied added features.

SANTA MONICA MEMORIAL THEATRE—"Symphonies by the Sea," July performance dates to be announced.

MUSICALS

"LOUISIANA PURCHASE"—At Philharmonic Auditorium starting July 14, starring William Gaxton, Vera Zorina, Victor Moore. Curtain at 8:30; prices $1.20 to $4.80. Wednesday and Saturday matinee at 2:30, $1.20 to $3.60.

GOING PLACES AND EATING OUT

GOING PLACES AND EATING OUT

VARIETY

TURNABOUT THEATRE—The Yale Puppeteers, Elsa Lanchester and Lotte Goslar in good entertainment. "Mr. Noah" and "About Face" through July 5; "Caesar Julius" and "Vice Versa" July 6-12; "Tom and Jerry" and "Turnabout Time" July 13-19; "Gullible's Travels" and "Southern Exposure" July 20-27.

WORLD INVENTORS EXPOSITION—July 11 to 20 at Pan Pacific Auditorium. Doors open at noon, close at 11 p.m. Adults 80c, children 50c.

SPORTS

GRUNION DERBY—Catch a grunion at Huntington Beach July 3 to 6, evenings from 8:45 to 10:15. Another run expected July 18 to 21, 9 p.m. to 11:30 p.m.

MARINE WEEK—At Santa Barbara July 4-6, water sports and contests. Swimming and diving championship competitions.

TENNIS—La Jolla will hold 31st annual tennis tournament July 16 at La Jolla Playgrounds Tennis Courts.

HORSE RACING—Gold Cup Race at Hollywood Park Track July 26. $100,000 purse.

BOXING—Every Friday night at 8:30 at Hollywood Legion Stadium; every Tuesday night at 8:30 at downtown Olympic Auditorium.

WRESTLING—Every Monday night at Hollywood Legion Stadium; every Wednesday night at downtown Olympic Auditorium.

POLO—Regular match games every Sunday at 2 at Riviera Country Club Polo Field, off Sunset Blvd., on the way to the beach.

BASEBALL—Pacific Coast League season underway. See daily paper for contestants and time. Games regularly in Los Angeles, Hollywood, San Francisco, Oakland, Sacramento, San Diego, Seattle, Portland.

OF SPECIAL INTEREST
THROUGHOUT STATE

SANTA BARBARA COUNTY FAIR AND HORSE SHOW—At Santa Maria July 23-27.

LAGUNA BEACH FESTIVAL OF ARTS—At Laguna Beach July 26-August 6. Displays of pottery, paintings and handcrafts. Puppet shows and other entertainment. "Pageant of the Masters," living reproductions of famous paintings presented each evening in Irvine Bowl.

SAN DIEGO MISSION DAY—Celebration of the anniversary of the founding of the Mission, July 20. Fiesta at the Mission.

THE RESTAURANTS
IN SAN FRANCISCO

PALACE HOTEL—Market and New Montgomery Sts. Garden Court serving lunch, tea, and dinner. Leonard Auletti and his concert orchestra. Ask for Joseph, maitre d'. Also Rose Room, open nightly except Monday. Cover $1 weekdays, $1.50 Saturdays. Adolph.

OMAR KHAYYAM—196 O'Farrell St. Dinner only, $2.25 up. George Mardikian. *Armenian Shish Kebab, Tchakhokhbelli and Kouzou Kzartma are specialties.*

ST. FRANCIS HOTEL — Powell and Geary. Mural Room open daily for lunch and dinner, with dancing from 8:30 p.m. except Monday, and tea dancing Saturdays from 4 to 5:30. A la carte. Ernest. Order almost anything.

LONGBARN—On El Camino Real, 2 miles south of Stanford University. Open for dinner only. Closed Thursdays. Ask for Willy or Eddy. Dinners $2.50 to $4. Plan to eat here when you visit the peninsula. Country farmhouse style with women chefs.

RESTAURANT LOMBARD—1906 Van Ness Ave. Dinner from $2.50, or a la carte. Bill Lombard *specializes in steaks and real thick roast beef.*

EL PRADO—Post and Stockton, in the Plaza Hotel. Lunch 11-2, dinner 6-9, closed Sundays and holidays. Walter is maitre d'. Service London style, with everything rolled in on a serving table. Chef Maurice specializes in French cuisine. *Roast beef best item.*

STAR LITE ROOM, Hotel Sir Francis Drake—Sutter and Powell. Lunch only from 12 to 2, buffet style, for $1.50. Includes hot dishes. Al Field, host. You dine 22 floors up with a spectacular view.

TONGA ROOM—In the Fairmont Hotel. Open 4:30 p.m. to 1:30 a.m. daily. Hawaiian band plays on a raft in a swimming pool, with the dining tables surrounding. Dinners $3.50. Hawaiian Ham and Eggs at $1.50, or a la carte. Henry Degorog, host.

PARIS—242 O'Farrell St. Lunch and dinner daily, but no lunch on Sunday. Dinner $1.50. Typical old San Francisco family-style French cuisine in plain surroundings. *Lots of crusty French bread and delicious soup.* Excellent cooking.

BLUE FOX—659 Merchant St. Dinners only, closed Mondays. Ask for Mario or Frank. Dinners from $2. French and Italian style. *Frog legs Doree, Boneless Squab, Chicken stuffed with wild rice, Rex Sole Marguerite.* In an alley, not bright and shiny, but they know how to cook. The natives eat here.

CLIFF HOUSE—Point Lobos Avenue, overlooking Seal Rocks. Dinners daily from $1.50. *Seafood, Steaks, Chicken and Roasts.* Eat while looking through the oversize plateglass windows at the ocean, Seal Rocks and Golden Gate strait.

THE PLANTATION—At 349 Sutter St. in the delightful new Pavilion at tiffin time. A la carte, with English and French delicacies the feature. Reasonably priced.

SOLARI'S—19 Maiden Lane and 29 Kearny. Closed Sundays. Fine continental food and atmosphere. Ask for Max David or Peter Wolf. A la carte. Specialties include crab legs or sweetbreads.

DOMINO CLUB—25 Trinity Place (opposite 111 Sutter). Dinners from $2.50, with emphasis on steaks and roast beef. On the walls an impressive collection of paintings of nudes. Cheery for tourists.

SCHROEDER'S—111 Front St. Closed Saturday and Sunday. Definitely not a tourist spot, this 54-year-old restaurant offers superb German style cooking and wonderful dark draught beer. Men only at lunch time, but the ladies can come to dinner. Lunches from 65 cents and dinners average $1.

VENETO'S—Bay at Mason St. A corner of old Italy with authentic decor, and a fascinating Cave Room that has stalactites overhead. Exceptional Italian cuisine features *Omozzolo tossed salad and chicken a la sec.* Dinners start at $1.75.

GRISON'S—Van Ness and Pacific. Two restaurants under same management on opposite corners. At the STEAK HOUSE, Kansas City steaks a la carte only from $1.25. Other specialties are *soft shell crabs, eastern prawns, planked steak.* At the CHICKEN HOUSE, *Southern style chicken dinner* at $1.85 and *prime roast beef dinner* at $2.15. Ask for Robert Grison or Charles Morosin.

ALFRED'S—886 Broadway (near Mason). Dinners from $2 and a la carte specialties. *Charcoal-broiled steak, squab en casserole, jumbo frogs legs, chicken saute with mushrooms.* Ask for Alfred.

THREE LITTLE SWISS—530 Broadway. Pleasant decor and good food. Lunch from 85c, dinner from $2.25, including *Cliff steak with mustard sauce, veal scallopini, brook trout, Chicken St. Moritz.* Ask for Louis.

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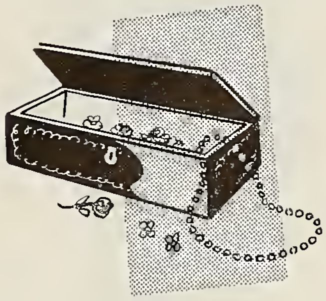
costume jewelry needs your care



Some of the marvelous artistry in modern costume jewelry is worthy of a Cellini . . it's semi-precious stuff . . . with accent on the precious. And, as such, it is worth taking care of.

Primarily, let's get a sectioned jewel case . . . there's nothing more destructive to bangles and baubles than becoming part of an indiscriminate tangle in a catch-all box. Padded hosiery boxes lend themselves well to jewelry storage . . . another convenient receptacle is the compartmented sewing box. Or you can make your own gem casket out of an egg box: Buy a small bottle of silicate of soda . . . water glass . . . from the pharmacy and brush it on all surfaces of the sectioned lining. This will stiffen the cardboard so that it will hold its shape. A bit of swish can be added if the lining is first painted with pastel water color, but test for thorough dryness before applying the water glass. The outside of the egg box can be prettied up the same way.

CLEANING THE CROWN JEWELS . . . Costume gems, except pearls, can be cleaned by dipping in alcohol and then shaking in jeweler's sawdust. Soap and warm water, followed by an alcohol rinse, is efficacious except with pieces where glue is incorporated. Never use soap on pearls . . . either real or synthetic . . . best way to preserve their luster is by frequent wearing next to the skin, and by polishing with chamois. Coral can be cleaned by boiling in soapy water to which a pinch of soda has been added.

SLICK UP YOUR CHAINS . . . gold or silver chains are best cleaned by dropping into a jar half-filled with gentle soap flakes to which has been added a teaspoon of ammonia and two teaspoons of whiting. Rinse in clear water and dry with jeweler's sawdust or tissue paper.

BANGLE LORE . . . Your silver bracelets, earrings and etceteras are a bit too delicate in design for handling with commercial silver polish . . . so here's the next best thing: Rub with art gum eraser, rinse in warm water and polish with soft cloth. For the larger pieces, polish with toothpaste and an eyebrow brush.

BUCKLED IN BRASS . . . Those big brass belt buckles and the buttons on your sports jackets and dresses can be polished to a gleam by rubbing with a piece of salted lemon. To keep fit for inspection, polish between times with a soft cloth dipped in sewing machine oil.

COMBS IN YOUR HAIR . . . or frames on your handbags are apt to be tortoise-shell. This can be cleaned and renewed by rubbing with powdered rottenstone and jeweler's rouge, followed by a vigorous polish with a chamois.

• CALIFORNIA IN BOOKS

by hazel allen pulling

Perennial interest in the lore and the lure of California is reflected in the wide and varied range of her current publications.

And vieing for first place in appeal for readers are two books with new-found subjects: one, an illuminating panorama of Chinese life in California in the days of the Gold Rush era, *Pigtails and Gold Dust*, by Alexander McLeod (Caxton, 1947. 326p. $5.00); the other, a dramatic portrayal of the fabulous life of California's financial wizard, *A. P. Giannini; Giant in the West*, by Julian Dana (Prentice-Hall, 1947. 345p. $4.50). Another recent book that may well supplant both of these in the interest of many readers is Parker Tyler's *Magic and Myth of the Movies*, an evaluation of the sociological, psychological, and artistic qualities of California's best-known product—the motion picture (Holt. 1947. 283p. $3.50).

Pigtails and Gold Dust is a sympathy-begetting account of the vicissitudes suffered by the Chinese, when, a pigtailed, blue-jacketed horde, they settled quietly upon gold-bedazzled California to do her menial tasks and to become one of her distressing, long unsolved problems. From 1848 to the demolition of San Francisco's Chinatown by the earthquake and fire of 1906 the course of the Oriental in his new-found home is traced. Customs and beliefs, slave markets and opium dens, weird superstitions and Tong wars are displayed against a background of old-world influences and new-world necessities. Many a myth is exploded in this brocaded panorama of one phase of California life.

A. P. Giannini is a hope-inspiring account of a man who rose from meager beginnings to a life of riches and fulfillment. It also is the story of a region whose history paralleled, sometimes intertwined that of the man. Amadeo Peter Giannini, born in 1870, was the son of Luigo, grape-growing immigrant from Italy who sought, but failed to find, wealth from the gumbo flats of Alviso. From the poverty of his youth "A. P." became one of the nation's ten top financiers. His dramatic life, his spectacular success, the loves and the hates he engendered, are indissolubly part of the life of the land and its people. Dana, adept student of California's past, has added one more worthy title to his list of California interpretations.

Southern California's motion picture industry has found a staunch supporter and effective interpreter in Parker Tyler, native of Louisiana who surprisingly has never visited Hollywood. His *Magic and Myth of the Movies* is an answer to the query, "What's in a movie?" Seeking a broad understanding of man through an analysis of his pleasure in motion pictures, Tyler explains the psychological and emotional impact of the movies and recounts their value in revealing life's motives and in satisfying its hungers. From his analysis of specific pictures one learns to evaluate the art of the cinema and to enjoy its offerings. Entertaining and enlightening, this book is as much a view of a region as it is of the product of an industry.

One last book, in the event you have not yet planned that vacation trip. Have you seen Carl Parcher Russell's *One Hundred Years in Yosemite: the Story of a Great Park and Its Friends?* (University of California, 1947. 226p. $3.75). This revised edition will acquaint you with the park as it was known by explorers and early visitors, and will enhance your own enjoyment of its scenic splendors.

Write to me in care of The Californian if you are interested in any particular phase of Californiana . . any book you wish reviewed.

• household hints

New flavor for boiled artichokes: Add two tablespoons of salad oil and a clove of garlic to the cooking water.

Handy applicators for silver polish: Old powderpuffs which have been washed thoroughly and dried.

Soiled tapestry hangings: Clean by rubbing with dry bran, then brushing thoroughly.

To freshen dried nutmeats: Soak for several hours in a half-and-half solution of milk and water.

Clogged holes in gas stove burners can be cleaned with pipe cleaners

Don't pour cold water into hot kettles, it may warp the metal.

Revive artificial flowers made of fabric by placing them over steam for a few minutes.

To clean feathers or plumes: Place them in a paper bag with one cup flour and one-half cup powdered borax; shake gently.

Match-scratches on painted surfaces: Remove by rubbing with cut lemon.

Perfume stains on white garments: Remove by sponging with a half-and-half solution of hydrogen peroxide and water.

Shoe stains on your nylon hosiery: Remove by adding one tablespoon of borax to the soap and water.

Uneven, ragged ends on your scrub mop result in splash marks on the baseboards; keep mop trimmed neatly.

"Essence of Garlic" will tone up gravies and soups, also can be used to baste roasts. Make it by muddling two cloves of garlic, adding water and letting mixture stand for a half hour.

• ON RECORD

with frances anderson

The postwar world is beginning to fulfill some of its promises so far as the field of recorded music is concerned. Discs of lighter, more enduring materials yielding more accurate reproduction; phonographs of greater range and depth of tone: and, on the intangible side, a more adventurous spirit in seeking out new talents and seldom-heard but very fine music.

In the serious music department, the trend can be illustrated by two somewhat disparate enterprises: the English Decca Full Frequency Range Recording, which combines the most excellent, impeccable and noteworthy mechanical reproduction to be heard today, with an interesting choice of subjects and fine musicianship; and the RCA Victor Heritage Series . . . re-pressings of out-of-print masterpieces by artists for the most part already departed for a musical Valhalla, issued on the shiniest vinylite which seems to eradicate a lot of the scratchiness and unevenness that was unavoidable in early recording.

In both popular and serious music categories, today's output covers a surprisingly wide range . . . for instance:

SERIOUS RECORDINGS

Brahms, Sonata in f minor, Op. 120, No. 1, for viola and piano. We lead off with this because the artistry of William Primrose, probably the world's foremost violist, and William Kapell do full justice to a very beautiful sonata. Victor. Mendelssohn, "Reformation Symphony," No. 5 in d minor, recorded by Sir Thomas Beecham and the London Philharmonic Orchestra. Beecham extracts all possible color and dynamics from a work that is sometimes dull, sometimes attractive, often fine. Victor. "Poor Me" and "Hold On," negro spirituals sung by Marian Anderson. The first is sombre, its depths explored with a wonderful cello-like tone; the latter exuberant. Victor.

NOTE: Jascha Heifetz has a whole batch of new single records out, all of them played with dazzling virtuosity. The maestro's choice of compositions ranges from solid to mediocre. Miklos Rozsa, "The Red House," a suite of four parts arranged from the motion picture score. Well, it's supposed to be "serious" music. Capitol.

POPULAR ALBUMS

"Music Out of the Moon." This hodge-podge of jive and theremin (the thing that evokes sounds from the atmosphere when you wave your hands over it, and sounds like a vibrato off-key soprano voice) isn't bad if you can survive the sexiest album-cover that ever got past the censors. Capitol.

"Somebody Loves Me," a collection of songs by Buddy de Sylva, sung by Capitol's leading artists. Best: Peggy Lee (ahh!) doing "Somebody Loves Me," and the King Cole Trio on "You're The Cream in My Coffee." Nice to have. Capitol. "Rodgers and Hart Songs" sung by Milton Berle, Betty Garrett and others. Good tunes, fair performance by Berle, extremely funny rendition by Betty Garrett in her flat, down-to-earth voice. Victor.

JUKE BOX FODDER

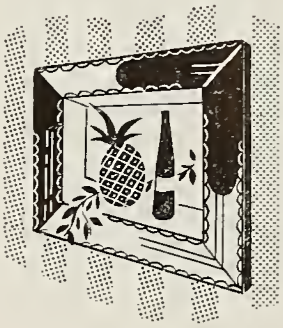
"A Little Too Fer" and "The Covered Wagon Rolled Right Along." Don't miss these. Johnny Mercer goes hill-billy with wonderful results, aided and abetted by Merle Travis. Wes Tuttle and the Coon Hunters. Capitol. "It Takes Time," and "I Wonder, I Wonder." Old Satchmo does right well . . . it's Armstrong all the way . . . on the lyrics and of course on the incomparable horn. Victor.

"Old Devil Moon" finds Margaret Whiting at her best on a good tune. Backed by the dreamy "Ask Anyone Who Knows." Capitol. "I Wish I Didn't Love You So." Betty Hutton does a torch song . . . but good! The reverse, "The Sewing Machine," is in her more characteristic or cement-mixer style. Capitol. "I Sold My Heart to the Junkman" and "My Sleepy Head." We're getting awfully fond of Etta Jones . . . rhythm, personality and mood. Victor.

"There's Them That Do" is real cute, that's what, with lyrics by Bobby Sherwood and Lynn Stevens. Sherwood and his band do nicely on the back, too, with "We Knew It All The Time." Capitol. "I Never Knew" . . . that Sam Donahue could carry off a blue mood in this chromatic manner. Swell vocal by Bill Lockwood. Reverse is usual bounce, "Why Did It Have To End So Soon." Capitol. "Bo Bo Baila," and "Mi Corazon" . . . really good Latin rhythm by Rafael Mendez and his orchestra. Exclusive.

"New Orleans Blues" and "I Surrender, Dear" by Johnny Moore's Three Blazers, one of the best small combos going. Good mellow vocals by Charles Brown. Exclusive. "Shorty's Got To Go" sez Bill Johnson and the Musical Notes . . . this is very funny, with some good licks on the side. Backing is "Don't You Think I Oughta Know." Also okay, but "Shorty" gets the nod on lyrics. Victor.

shadow-boxing for your home



Not all of us can own a genuine Cezanne or Gaugin . . but what we can do is construct a shadow-box arrangement of actual still-life models such as might have been used by the great painters. Shadow-box art can be adapted to the mood of any room . . will provide endless variety in decorative accent.

To make one of these magical gadgets, buy a piece of half-inch thick plywood and have it cut into four sections . . two of them 24 inches by six inches, another two, 18 by six, and the fifth piece, 18 by 24. Use shingle nails to fasten together into a shallow box, the open side of which is then glued or nailed to the back surfaces of an old picture frame. All sorts of intriguing frames can be found in second-hand stores, and one type that lends itself to multi-various treatment is the ornate gay-nineties gilt frame. Keep in mind, however, that the frame must be light in weight or it cannot be attached securely to the edges of the plywood box.

For the wall of an informal dining room or dinette, you might try one of the baroque frames around a whimsical grouping of loaf-of-bread and jug-of-wine. Suggested for this is a raffia-wrapped wine bottle and a loaf of French bread (coated with egg-white or water-glass to preserve the color and shape.) If the addition of a "book of verse" seems overwhelming, the foreground could be comprised of a few pieces of fruit or colorful vegetables. A more formal shadow-box, featuring perhaps a Dresden grouping or a Chinese arrangement of figurine, vase and floral, would call for a lighter frame of delicate design.

Several different "backdrops" should be made so that they may be interchanged. Suggested are unusual textured fabrics in neutral colors or half-tones which may be stretched and glued on cardboard or thin plywood and tacked to the back of the shadow-box. Equally good are cut-to-fit pieces of woven bamboo or wood-grained veneer stripping.

So, round up all your precious objets d'art, look through your kitchen cupboards for colorful bottles and jars, investigate the attic and basement catch-alls for possible component parts of still-life displays and put your imagination and ingenuity to work. Every room in the house can have a shadow-box, and, depending upon your decor and mood, they can serve as a setting for everything from patrician Wedgewood to plebian bottle glass.

DESIGNED BY
PEGGY HUNT
AFFILIATED FASHIONISTS
OF
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Georgia Bullock

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Photo by Tom Kelley

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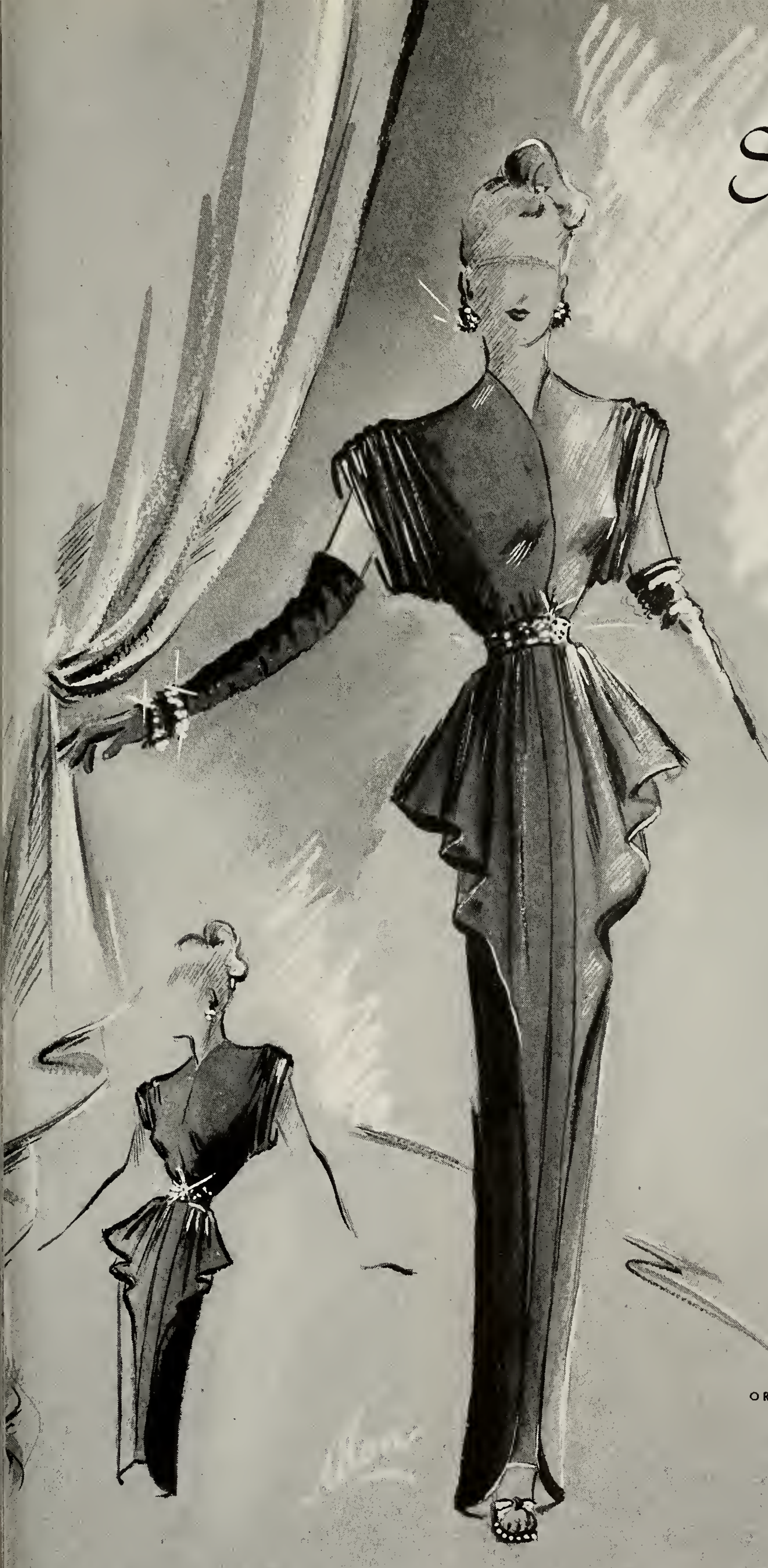

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MAIL ORDERS

The CALIFORNIAN

VOL. III NO. 6 JULY, 1947

"FOR THE CALIFORNIA WAY OF LIFE"

ON THE COVER and ready for your most glamorous day at the beach is Rose Marie Reid's copper classic swimsuit of Dobeckman non-tarnishing, elasticized "Lurex," with inner Miracle-bra and zipperless back. About $25 at May Co. Wilshire, Los Angeles; Wm. H. Block, Indianapolis; Chas. A. Stevens, Chicago. Liquid Sun Bronze by Charles of the Ritz. Photo by Dash Taylor.

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The Malibu
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July 1947
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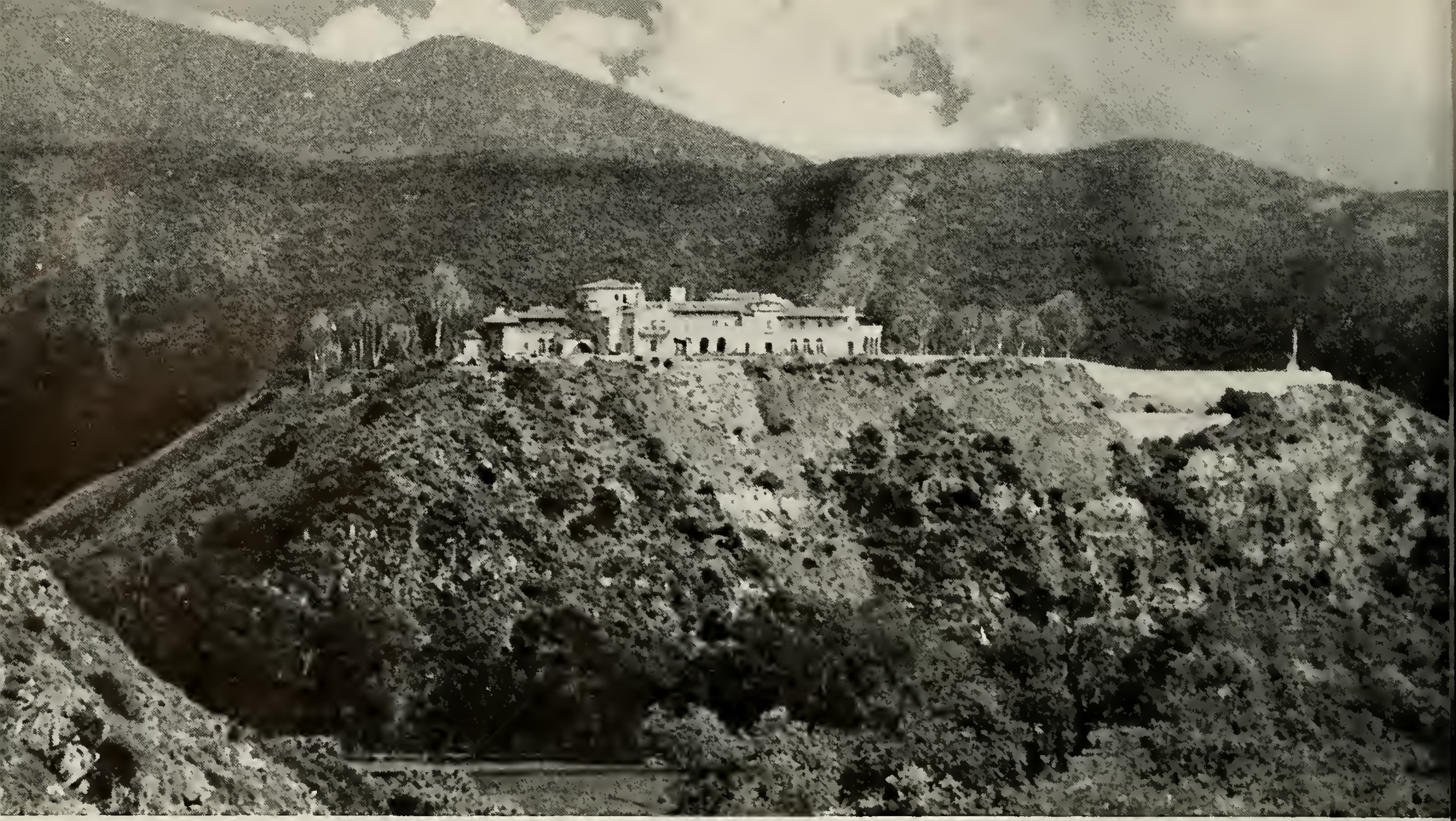


Queen of THE MALIBU

MANY and mellow are the tales of old castles, fabulous feudal estates and the legendary characters who ruled over them. But this is the story of a modern castle . . where only this year the last mosaic was laid in a fantastic $200,000 pattern of tile . . the story of a 24,000-acre California estate, which, despite having had its heart sliced out to create a beautiful motion picture colony, still remains largely intact as the last of the great Spanish land grants to be dispersed. That is the story of Mrs. May K. Rindge, Queen of The Malibu, who, though not yet seven years dead, already is a legendary figure to the residents of the West.

The Queen: Mrs. May K. Rindge, whose 20-year defense of her Malibu domain left her bankrupt. Today the last of the famous Spanish land grants is in liquidation.

The Queen's husband: Frederick Hastings Rindge, who in 1890 dreamed of an American Riviera on his 24,000-acre Rancho Topanga-Malibu-Sequit by the sea.

The lowest and the highest courts of the land record her 17-year losing battle against encroachment upon her domain by county and state highways. Many a Los Angeles businessman can recall his own encounter with her rough, gruff fence riders when, in the spirit of boyish adventure, he sought to slip through her fence and locked gates to enjoy or explore the unknown beaches beyond Castle Rock. Sadly he may recall the efficiency of the armed riders who were charged with protecting, inviolate against all comers and trespassers, her late husband's dreamy ideal of an American Riviera . . a Riviera they hoped would one day stretch along the 22 miles of virgin shores they owned with a lifelong passion of possession. The hard fighting, embittered and persecuted Mrs. Rindge, Queen of The Malibu, remains today, as during her life, a legend.

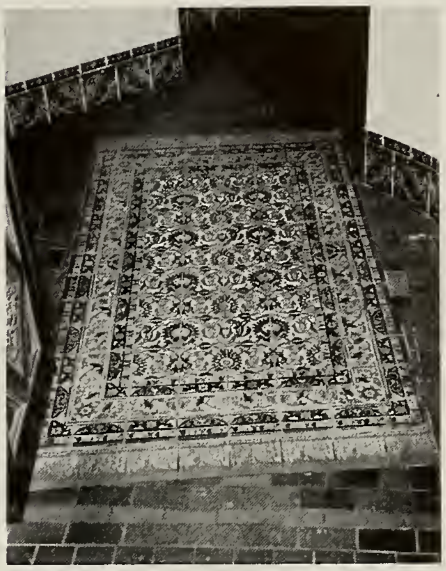
by William J. Bowen

Like those other mellower, older tales, this one is lean of facts . . rich in dubious fable. And one cannot be certain which is which. This has been so since the days of the phantom shipwreck on Point Dume, and persists so through the events of the last decade. Anyone can visit the Rindge Castle on a weekday . . but few know it or do so . . and see for himself that the gold plumbing fixtures he has heard about are not there. The Father Superior will tell you that none were in evidence when the Franciscans bought the unfinished castle at a bankruptcy sale six years ago. But the story of The Malibu does not suffer from these deletions . . the truth is fabulous enough.

The Malibu had been cloaked in mystery and isolation since the beginning of its known history. The Rindge family merely perpetuated its lonely mood through its last period as a modern frontier. Thousands of motorists who daily speed along the intruding ribbon of concrete that is the coast highway now can enjoy the scenic splendor of the shoreline that once was reserved for the eyes of the Queen alone. They can imagine the glamorous way of life that breathes within the privacy of the colony of cliffside estates. But

Perched regally upon a promontory overlooking Malibu Creek, the fashionable motion picture colony and the Pacific Ocean beyond, the Queen's fabulous castle, opposite page and below, today is used as a Catholic retreat. Almost as legendary as the Queen herself, it took years to lay its tons of mosaic and roofing tile.

From a catwalk set in the gable of the Rindge castle roof, Father Superior Augustin surveys the estates of the Serra Retreat. The spending of half a million dollars on the home that May Rindge never completed kept a death-bed promise to her husband . . . the last grand stroke before her own demise.



This oriental "throw rug" . . . complete with fringe . . . actually is a mosaic of glazed tile. It is the smallest of three intricate rug copies in the castle. Laundry chutes and cupboards are of tile, too. The story of an upstairs swimming pool is a myth.

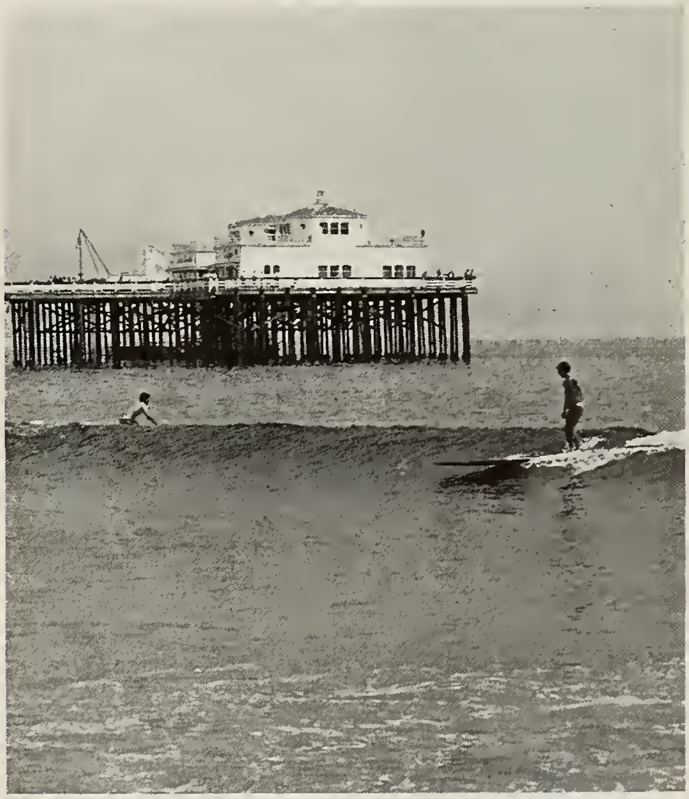
few are aware of the charm of the hills and canyons and streams . . or of the romance and mystery and secrets locked in the rocks and the sand and the waters of this, the last of the great ranches. And few are they who, noting the grand castle perched regally on its mesa top, pause to think of it as a bitter monument to the woman who fought doggedly for an ideal, only to die bankrupt, still clinging to the last remnants of her crumbling empire.

The scant recorded history between the landing of Juan Rodriguez Cabrillo in 1542 and the beginning of the Rindge dynasty in 1890 is highly colored with uncorroborated tales of pirates and thieves and adventurers. Let us look back upon some of this early romance and mystery without prejudice as to which is fancy, which fact.

There are tales of Spanish galleons and American vessels manned by pirates that used to put in safely along the shores of The Malibu. As long ago as 1819, two Yankee smugglers' ships landed at Point Dume and it is recorded that the leaders were caught and put in chains by the Mexican bandits who had lured them ashore. A tunnel, probably man-made, through the rocks on the point is supposed to have been used by the pirates and smugglers; and it is said that they landed their loot in the cove to its north. Remnants of a deserted well and ancient shack are discoverable to the keen-eyed explorer of magnificent lonely Dume.

Old-timers from the Zuma Canyon and Boney Mountain regions tell of the "phantom" ship that was wrecked on Point Dume 60 years ago. Nobody ever knew who had been aboard, but apparently the ship's complement had gotten away safely across the Santa Monica Mountains. At any rate, the old-timers swear, an empty treasure chest was found aboard the vessel. If one stands today on the rugged, windy point of Dume . . which forms the northern arm of vast Santa Monica Bay . . and listens to the moaning of the offshore buoy, he will be inclined to give full credence to these yarns. Waves crash upon the rocks just seaward from the point where, twice a year, sea lions come by the hundreds to have their pups and school them in the ways of sea lion living. On the bluffs commanding one of the coast's most inspiring sights, northward to Point Mugu and southward across the arc of beach cities to Palos Verdes, the subdivider's markers pressage the imminent intrusion, at last, of a civilization which had until now by-passed it on the Roosevelt Highway only one mile away.

But smuggling of a different kind has colored the history of The Malibu as lately as the twenties. Rum runners landed along its deserted shores during prohibition, and on at least one occasion there was a running battle lasting several hours between the bootleggers and the Federals. And then, as re-



Today The Malibu has achieved something of the American Riviera flavor . . . is a playground for movie folk and others who can affford swank estates along its shores. And surf boarding is one of a dozen sports enjoyed. An expensive restaurant and sport shop repose at the end of The Malibu pier . . . once the landing spot for a variety of smugglers.

FRANK STIFFLER

■ Virgin shores like these still remain along the 22-mile Rancho Malibu coastline . . the last frontier . . although the subdividers' stakes presage the final breakup of the last of the old Spanish land grants into smaller estates. Point Dume, from where this picture was taken, holds the secret to many tales of cattle rustlers, smugglers and early-day phantom ships.

Still unfamiliar with the private ■ seclusions of The Malibu are nearby Angelenos. Consequently, its streams remain a fishin' and swimmin' paradise to the few adventuresome kids who explore the sylvan canyons and mountains.

cently as 1930 it was suspected that Chinese and other aliens were being smuggled ashore on The Malibu.

Mountain settlers in the canyons around the fringe of The Malibu still dig for buried treasure. Diggers with "authentic" maps periodically show up in search of the loot of three Mexican bandits. They had robbed a church in Mexico and were supposed to have buried their treasure after a feud resulting in a gun battle among themselves.

Even Tiburcio Tapia, son of the original owner of The Malibu and one-time alcalde or mayor of Los Angeles, was said to have buried two chests of silver and gold before he died. And then there are the stories of a bandit who used to take an ox cart laden with treasure boxes up the coast and cache them in the canyons; and of California's famed Robin Hood, Joaquin Murrieta, who is supposed to have buried chests in Topanga Canyon. Within ten years ten men were murdered in an abandoned mine in Temescal Canyon, and 40 years ago the Santa Monica Outlook reported that at least one of them involved an incident over an old treasure chest. Sam Carson, who boasted dubiously of being the illegitimate son of Kit Carson, is thought by many Santa Monica Mountain dwellers to have died carrying with him the secrets to much of the buried and hidden loot.

Until recently it had been said that the first industry of the Santa Monica Mountains . . including The Malibu . . was cattle raising . . and second was cattle stealing. Most famous tale concerning the latter enterprise involves one Lechuza, "The Night Owl." Lechuza was a woman bandit and cattle rustler who lived with her gang in the mountains back of The Malibu. A tumble-down shack, said to be hers, may be seen today by the curious. Her habit was to drive cattle from the San Fernando and Santa Clara Valleys into the isolation of her craggy Malibu mountain retreat. Finally, pursued by a sheriff's posse, she ran her horses into the ocean off the end of Point Dume, deceiving the law into believing she had reached a sad end. Lechuza, however, escaped over Triunfo Pass to be heard of again in the Imperial Valley.

When Cabrillo put ashore on The Malibu 405 years ago there were only peaceable Chumash and Digger Indians. The word Malibu itself is a corruption of Maliwu, the name of a Chumash village that stood to the east of the Malibu Creek mouth. Cabrillo had stopped there to fill his water casks from the Arroyo Malibu but, like many a visitor of today, tarried nearly a month. This summer a two-million dollar yacht harbor to house the Malibu Quarterdeck Club is being dredged out of the creek's delta where he landed. On a promontory in the creek's canyon a mile inland stands the fabulous Rindge Castle, now the Serra Retreat for the use of Catholic laymen. The Queen of the Malibu never quite completed it and never lived in it. On the sand spit by the

(*Continued on page* 62)

Living On The Malibu...

Home on weekends from Marymount School where she boards, fourteen-year-old Jane Garland spends her time with her palomino and colt. Pretty canyons and rugged hills offer good riding. Best of the lookouts to the sea is Horse Heaven where the freely ranging Rindge horses used to gather.

Poachers have an easier time of it than they did in the old days of the tough Rindge fence riders. These ex-G.I.'s from Santa Monica have built a lean-to of palm fronds on the private beach and are expert surf riders. They practically live here . . between the Adamson estate and The Malibu pier.

June Havoc, on a day off from shooting MGM's "Intrigue," drops in on Dorothy Morris . . gossip columnist on the weekly Malibu Star . . at her ocean front home in The Malibu movie colony. Finds her well-clothed sister, Gypsy Rose Lee, and her son, already visiting in the beachy tea house.

Lon McCallister of Twentieth Century-Fox is doing what a lot of people are doing these days . . his own decorating and repairs . . in the little Malibu cottage he calls his own. Fish nets hung on the walls and a new coat of paint help to make ready for the summer season of colony entertaining.

Ocean swimming and sunning remain the most popular of The Malibu's pastimes. Here's a group near Point Dume . . see picture at top of opposite page . . which forms the northern arm of vast Santa Monica Bay. Sea lions congregate here twice a year to bear their young and school them.

Living is casual but smart along The Malibu . . the California way of life . . meet two attractive young women appropriately dressed for the beach . . having lunch in a restaurant on The Malibu pier. Outside, a young fisherman patiently waits for nibbles . . can enjoy the scenery on every side.

beauty

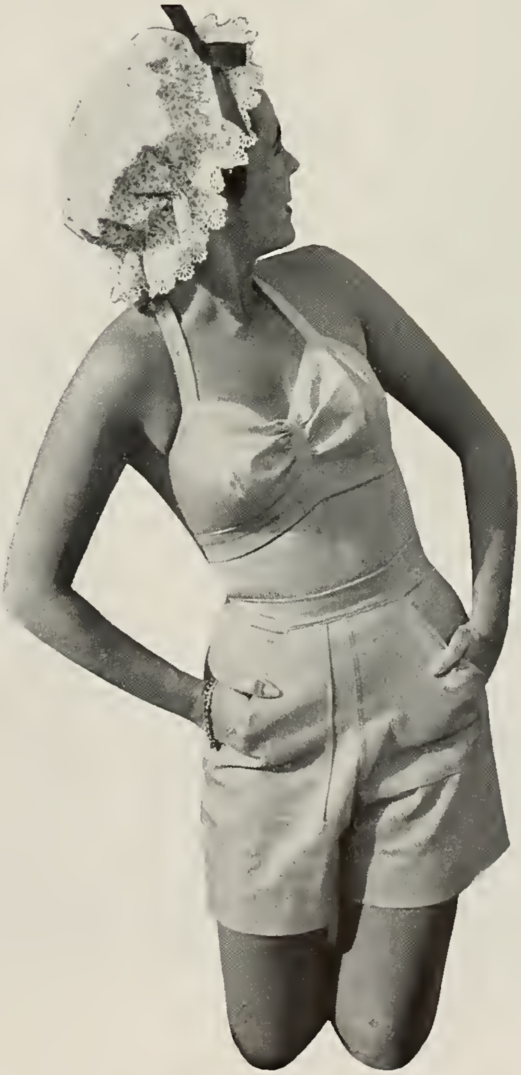
DASH TAYLOR

Snow-sculptured suit, left above, in elasticized sharkskin . . . wonderful accent to sun tan; Mabs of California. $11.95 at Franklin Simon, New York. Collapsible sunshade of Bates fabric.

on the beach

You take your sun brightly, left below, in Tahitian boxer shorts, matching bra, coat (not shown); Gantner of California, the set about $20 at Livingston Bros., San Francisco; Frank Bros., San Antonio.

Wanda Walco's boy-shorts, right, with adjustable bra in denims, about $5 at F. & R. Lazarus, Columbus; The Bon Marche, Seattle; Desmond's, Los Angeles. And it's a dust cap with fashion aspirations by Marea: Callico cotton with lace ruffles!



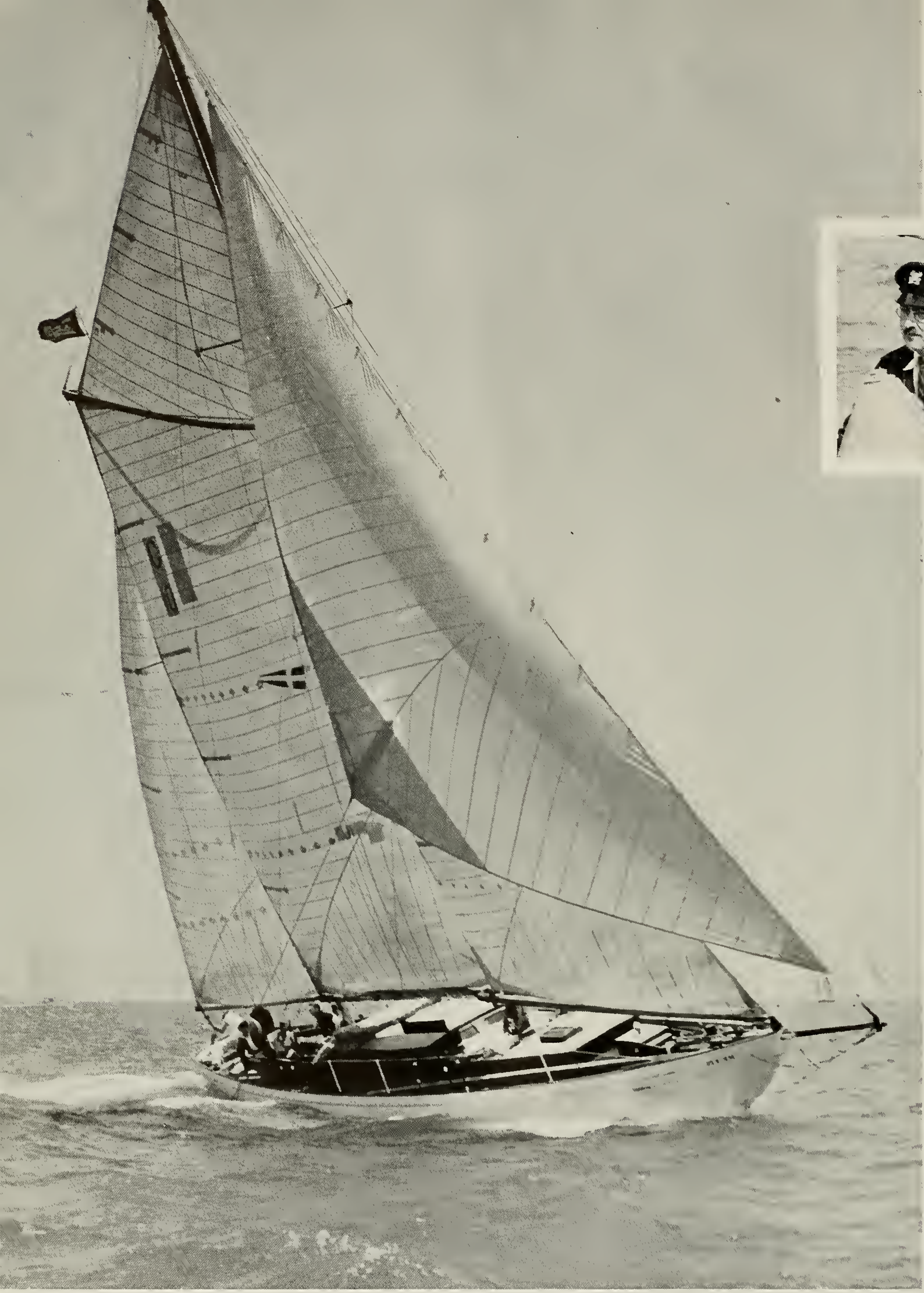
pull for the shore

If you're going to sea or mountains for summer's vacation, here are some playtime go-togethers . . . they make fun of leisure hours at home, too!

You'll look nautical but nice in Graff's tailored striped blouse, *above right,* of Everfast Mistysheer, with sleek-as-a-whistle gabardine shorts, about $8 at Hale Bros., San Francisco; Loeser's, Brooklyn. *Above, left,* Paramount Hollywood Fashion's striped shorts in J. P. Stevens cotton twill, about $3.

Left, Sun Rose slack suit (matching skirt not shown) for real sailors, landlubbers, too . . . in Reltex Airbrigade, about $15 at May Co., Los Angeles; Stern Bros., New York; Sibley Lindsay & Curr, Rochester.

Wondrous cover-up for a dozen summer uses, capacious pockets a favorite carry-all: it's W. R. Darling washable box jacket in Pacific Mills Duretta cloth, *opposite page,* about $10.



W. C. SAWYER

The beautiful Stella Maris II, pictured here, and her skipper, Dr. A. A. Steele, will be winging again from San Pedro Light on the big race. The Stella was constructed back of Doc's office.

Sails set for Hawaii

more than thirty yachtsmen with a big pocketbook and an all-consuming love of the sea are sailing with the wind in the renewal of the famous race to hawaii

Fourth of July flags are aflutter from every building in the vicinity of Los Angeles Harbor. The wharves are swarming with friends and well-wishers, and out on the gray-green waters around San Pedro Light are poised the sleek sailing yachts that will make the 2,225-mile dash for Diamond Head off the Island of Oahu.

Such was the picture this July 4 for the start of the first of the famous Honolulu Races to be held since war's end. It is the 14th contest since the inaugural in 1906, and every Corinthian with salt in his blood either has participated or has dreams of someday doing so.

Spectators gathered to watch the start strain their eyes to catch sight of their favorite boats. They enthusiastically point out the Dragoon, the Medley and the Lady Jo; the Emerald, the Magic Carpet and the Ecstasy, and after the sounding of the preparatory gun, the onlookers watch for the blue signal pennant to give place to the red, indicating that the starting gun has been fired and the big race is on.

For the men who wait expectantly on the decks, this hour is the fulfillment of weeks of planning and anticipation. The boats, depending upon their size, carry a complement of from four to twelve . . selected from scores of applications filed months before. Most skippers will agree that congeniality plays a vital part in the appointment of crew as it is of utmost importance that there is no jarring note in the camaraderie. Between turns at the tiller, compass and halyards, the men read, sleep, play cards and swap yarns, and the enforced intimacy of the daily routine easily can make or break friendships.

But the traditional welcoming phrase, "Glad to have you aboard!" is most heartfelt when addressed to a crewman who can cook. There's no appetite more prodigious than that induced by salt air, and contrary to the general assumption, the crew does not exist on a diet of canned beans and sardines. For the first few days there are plenty of fresh fruits, vegetables and milk. Later, there is a store of frozen items. And one enterprising frozen food company recently has marketed complete frozen meals for such jaunts. Attractively arranged upon plates and needing only to be thawed and warmed, they consist of meat, vegetables and garnishes. But in spite of these conveniences, skippers regard the man who presides over the stove as equal in importance to the man at the sextant, and zealously hunt out good cooks for the cruise.

Many a Corinthian's wife has shrugged unsympathetically about this problem, maintaining that if women were allowed aboard, the crew would be royally fed. They point to the gastronomic well-being of the crew of the White Cloud, whose collective stomachs will be treated to the superb cookery of Mrs. Frank Kent, wife of the skipper. But, according to Mrs. Kent, all is not always duck soup on the briny:

"One day the stove turned over and the ham came bouncing around the corner headed for New York, slithered down the main salon followed by all its glorious gravy and nice little potatoes and a flood of coffee . . ."

This year marks the third time the lady Kent has sailed in the Honolulu Race, and if the White Cloud does not capture the cup, the crew can console themselves with the memory of incomparable hot biscuits.

There is no official ruling against the feminine contingent. but they seldom are included in the crew. In the '47 race, however, the Teton carries two teen-age girls, daughters of Dr. Paul D. Van Degrift, the skipper. Both girls are expert sailors. Mary Jean, 19, has signed on as cook, and Joanne, 16, will function as

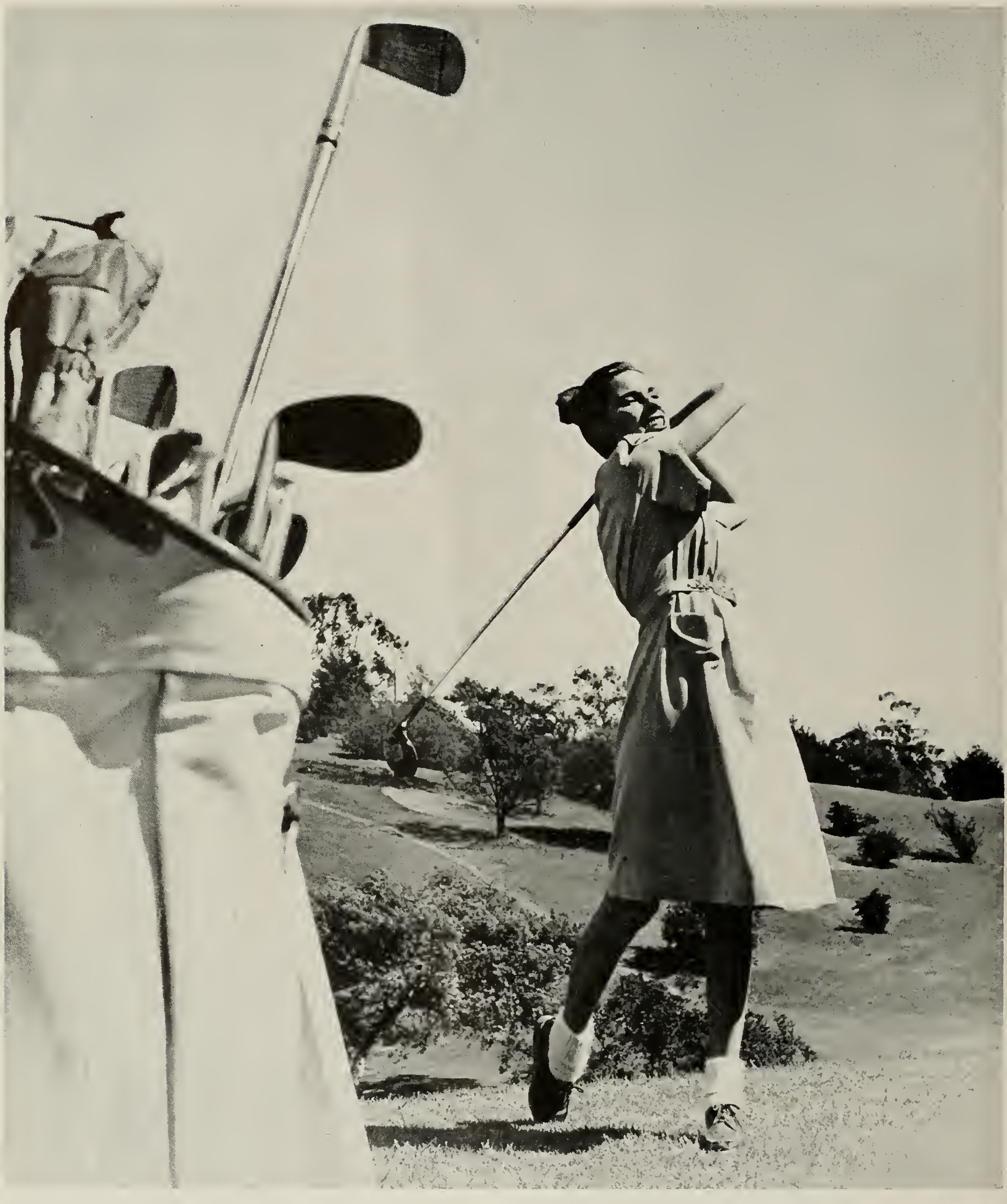
(*Continued on page* 61)

by virginia teale

W. L. Stewart, Jr., affectionately known as Bill, skippers the Chubasco, and is commodore of the exclusive Transpacific Yacht Club.

Dr. Tweedy . . oops . . Frank Morgan . . will sail his Dolphin II. One of Morgan's jaunts took him and his family to Alaska.

Movie star George Brent will try for the cup with the South Wind. Below you see Humphrey Bogart with wife on the Santana.



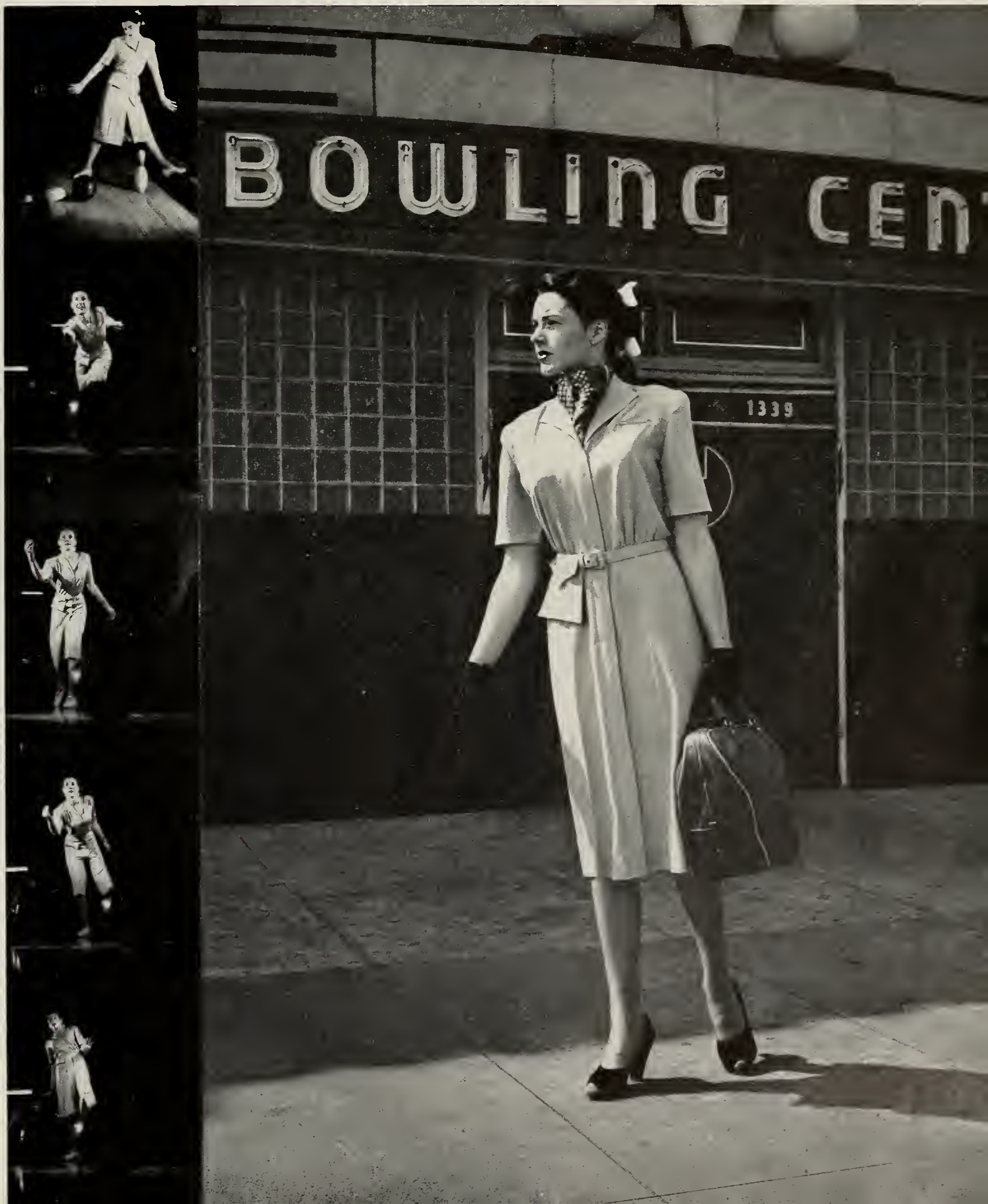
EARL SCOTT

fairway fashion

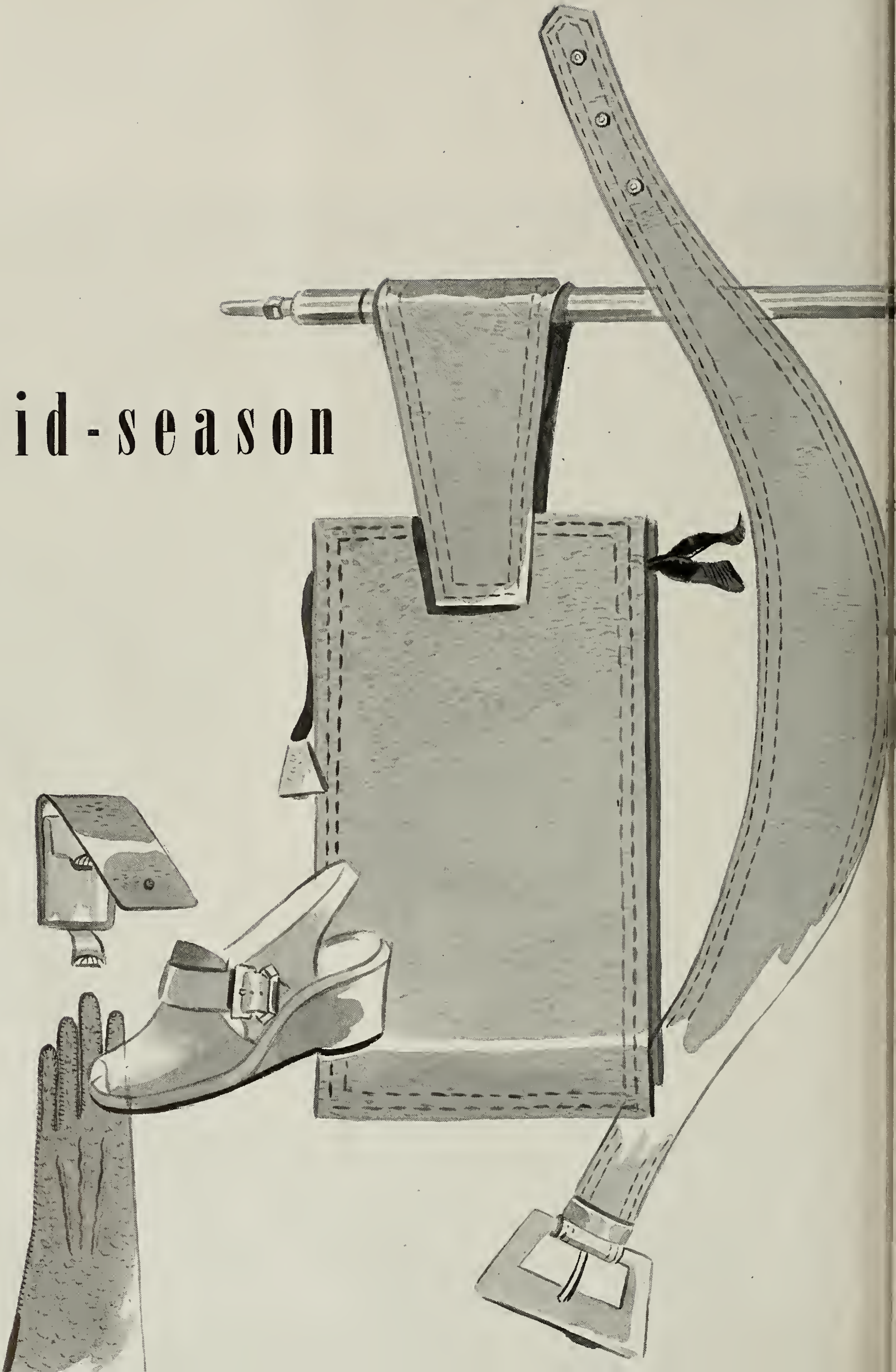
Specially designed for the active sportswoman, this Graff of California Golfer is practical for suburban or home wear, too! Wonderful spread-eagle sleeves that allow complete freedom for arms in motion . . . belt with real tee-trim . . . sturdy dot fasteners in concealed fly front. In washable Michael Ross fabrics, seersucker or fine combed cottons, sizes 10-20, about $13 at Weill's, Bakersfield; Dorothy's Sport Shop, Alameda; Gold & Co., Lincoln.

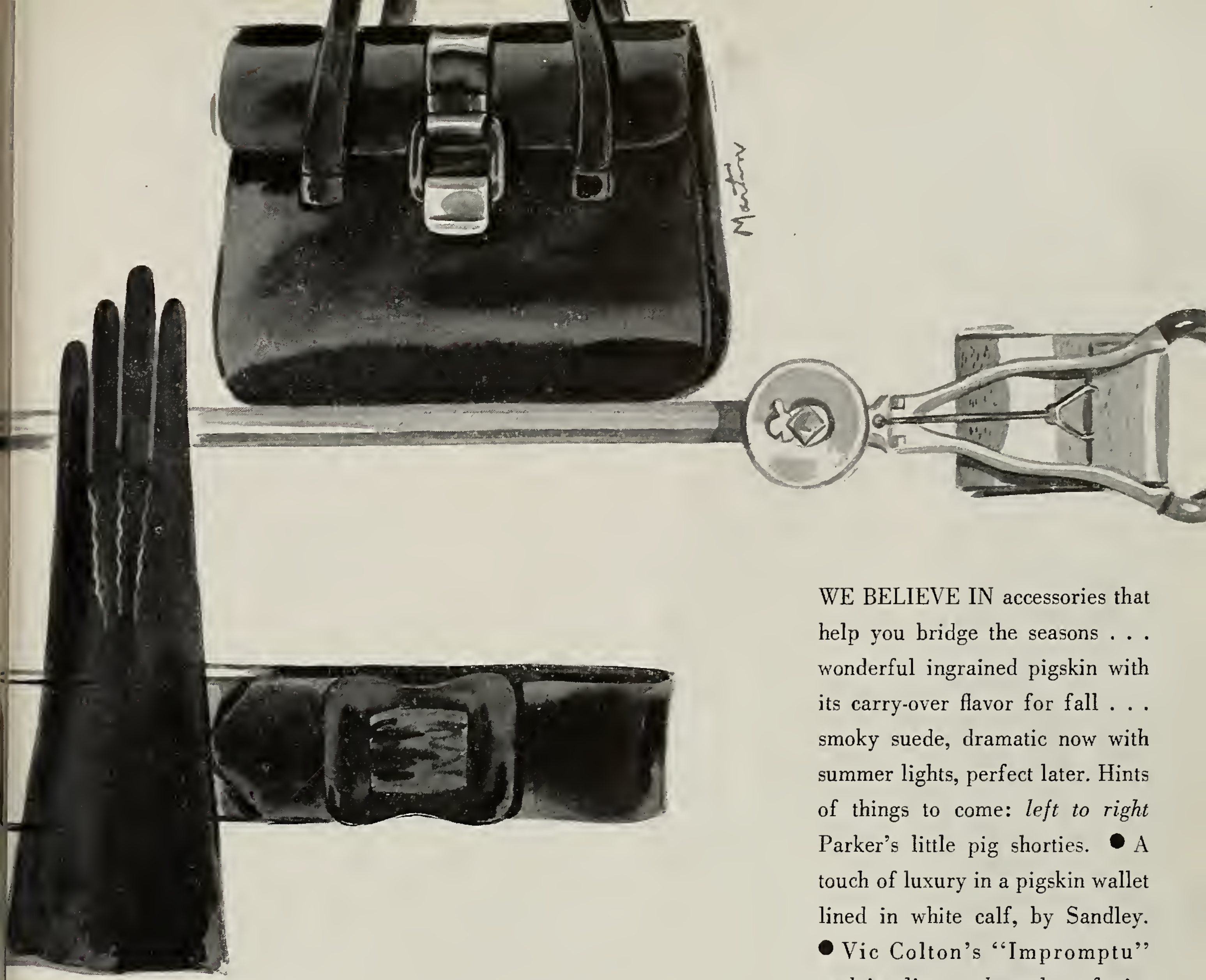
a strike for style

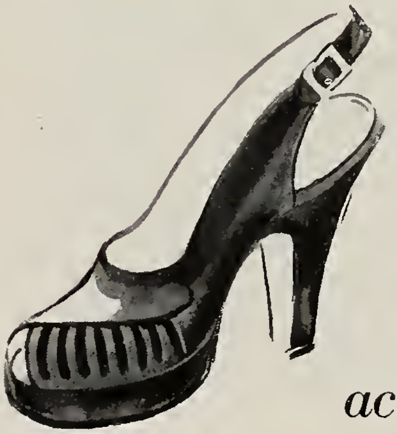
Fashion-right for bowling with its skirt that unbuttons to make a culotte . . . city-smart at all times . . . Royal of California makes this bowling dress in Duplex Whippet gabardine, sizes 10-20, under $20 at The Broadway, Los Angeles.



mid-season

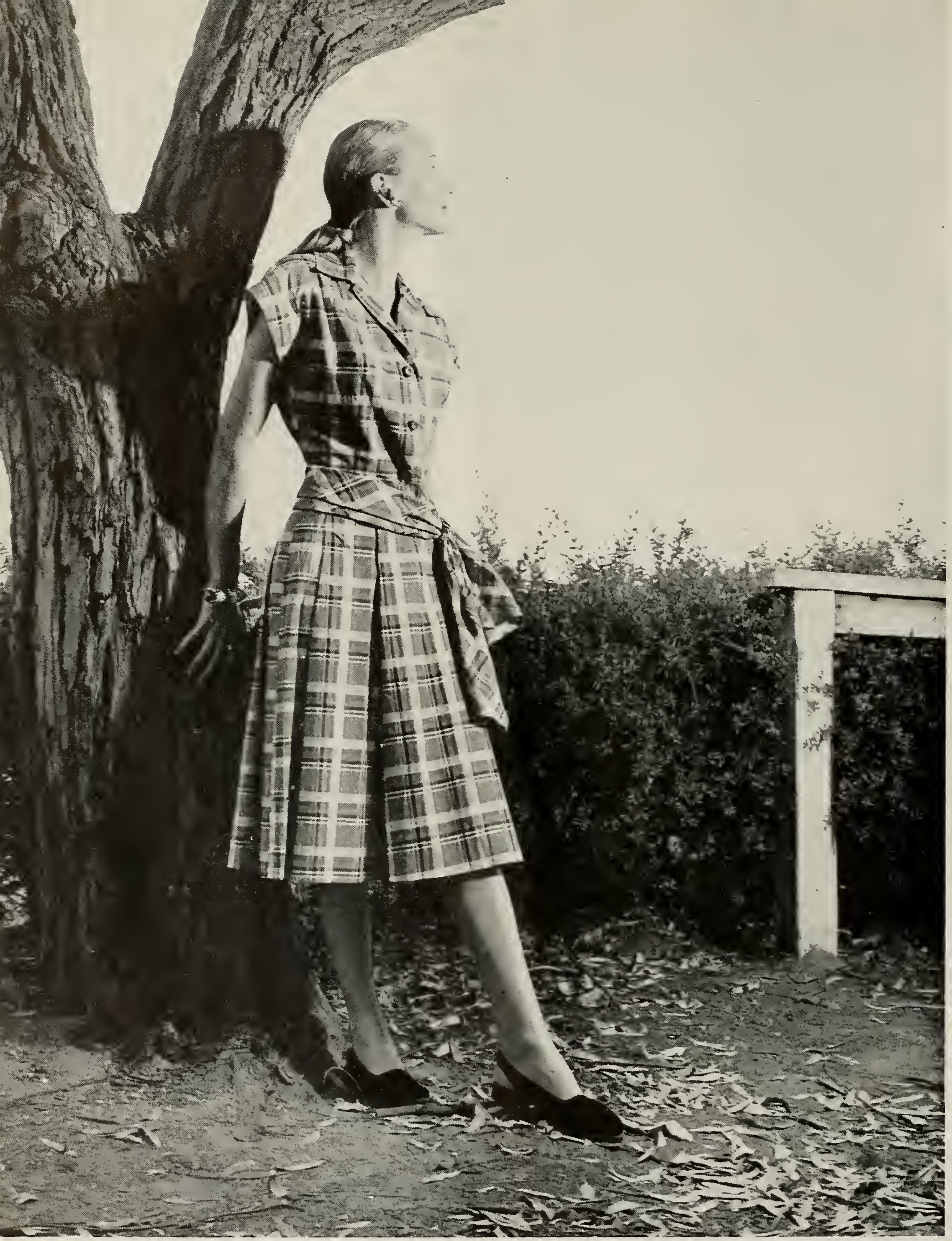






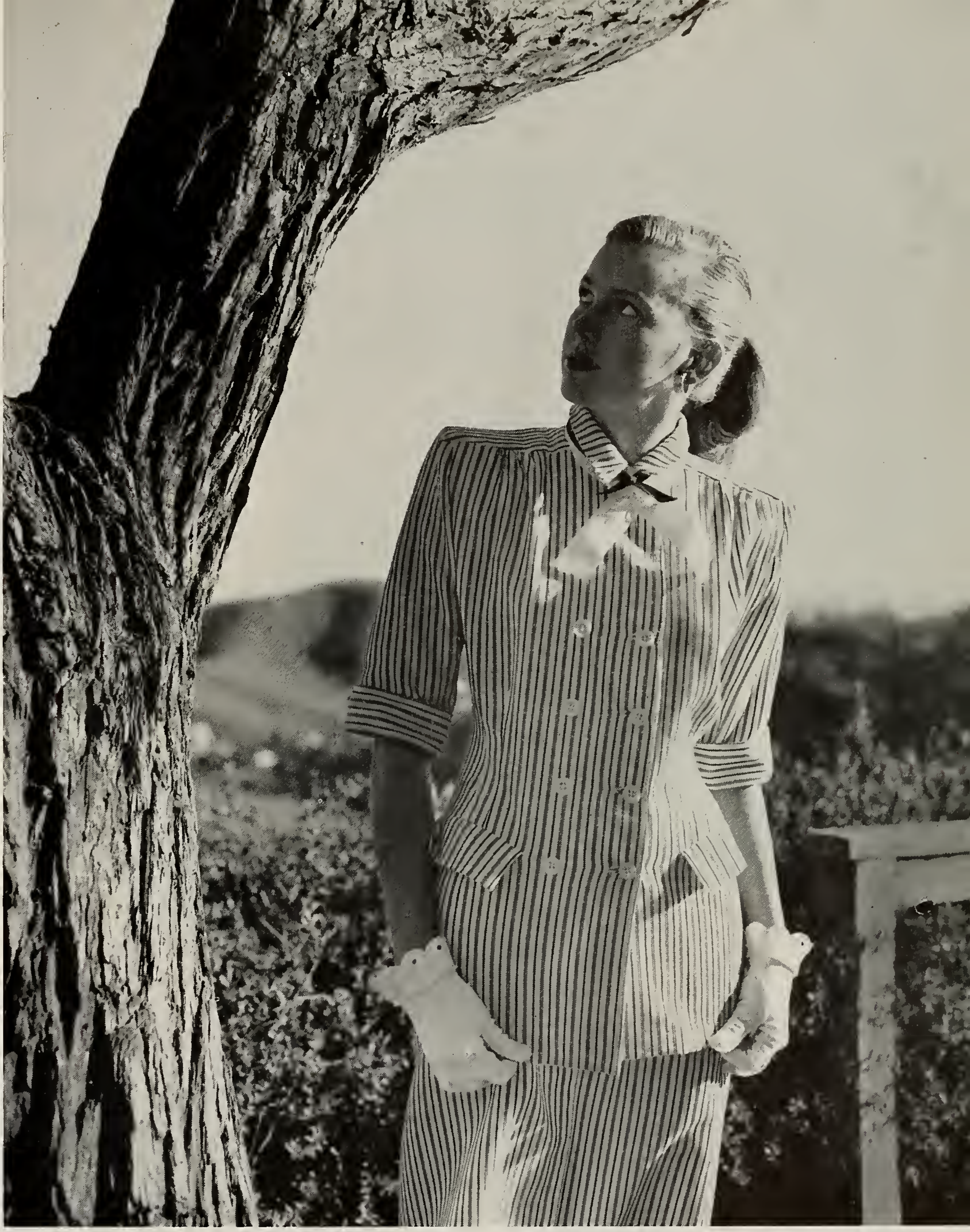
accessories that look toward fall

WE BELIEVE IN accessories that help you bridge the seasons . . . wonderful ingrained pigskin with its carry-over flavor for fall . . . smoky suede, dramatic now with summer lights, perfect later. Hints of things to come: *left to right* Parker's little pig shorties. ● A touch of luxury in a pigskin wallet lined in white calf, by Sandley. ● Vic Colton's "Impromptu" wedgie slip-on, the color of pigskin. ● Ben Brody makes the matching pigskin handbag and contour belt, saddle stitched and so impressive. ● Sandley sportsman's seat-stick has real aplomb. ● Ailuj slip-on glove, 6-button length, of soot-black suede. ● Phil Sockett's soft wide belt with self-covered buckle is suede, too. ● Wittman's meticulously styled handbag and Illing's "Serenade" latticed sling pump are wonderful black suede go-togethers for now, and to take you into early fall.



FRANK STIFFLER

Simply Perfect: Only gingham gives this fresh new look, only Marjorie Montgomery would use it so perfectly . . . in a dress that is country-casual. Sizes 10-16, about $15 at B. Altman, New York; Bamberger's, Newark.



Perfectly Simple: Connie Foster takes cool corded menswear stripe to fashion a summer gadabout suit with the sophisticated perfection of long straight lines. Twin rows of pearl buttons put accent on the new length of jacket. Sizes 10-20, about $30 at The Bon Marche, Seattle.

Hollywood

OTTO ROTHSCHILD

"THERE ARE more things in heaven and earth, Horatio, than are dreamt of in our philosophy . . ."

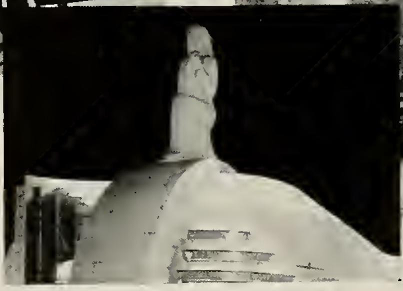
"That's fine, Dad. I can hear you plain as anything."

A boy and his father, standing on opposite slopes of a vast, natural dell in the Hollywood hills, were delighted and awed to find that this interchange of words, spoken in ordinary conversational tones, was clearly audible across thousands of feet of sage-covered ground. And thus . . in the year 1922 . . were the remarkable accoustic qualities of Hollywood Bowl discovered by a pair of Sunday strollers.

This month, as they have done for many years, music lovers will converge upon the internationally famous site from all parts of the United States to witness the 26th season of "Symphonies Under the Stars." And once again thousands of spectators will experience the feeling of wonder and humility inspired by the heroic beauty of the Bowl, and by the strains of the world's great music as it rises upward to the sky. The eight-week series of presentations appeals to fanciers of classic and popular

for bach, boogie woogie and
ballet six million music
loving americans have trod
pepper tree lane to nature's
most famed amphitheatre

A view of long ago



A monument to music is the cornerstone

Tourists enjoy Pepper Tree Lan

Bowl

music, to devotees of the dance. On the current schedule are such contrasting performers as Artur Rubinstein and Larry Adler; Paul Draper and Alexandra Danilova.

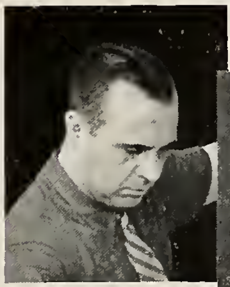
After the discovery of the natural bowl, theatrical groups and early movie makers were quick to visualize its possibilities . . and within a short time a crude amphitheatre was constructed. The performers held forth on a canvas-sheltered wooden platform and the audience attended on rickety plank benches. But as more and more people were drawn to these outdoor productions, there began a movement to construct a spacious and enduring theater. The Hollywood Bowl Association, a non-profit civic organization, was formed and its members set machinery in motion which eventually produced the Bowl as it is today: Lining the great hollow are tier upon tier of steel and concrete benches with a seating capacity of 20,000.

(*Continued on page* 59)

Paul Whiteman

Sigmund Romberg

Helen Traubel


Jose Iturbi

Nadine Conner

Bruno Walter

re's drama in crowds and "Symphonies Under the Stars"

Alexandra Danilova

Leopold Stokowski

PROGRAM

TUESDAY JULY 8
Music of Wagner conducted by Bruno Walter. Helen Traubel soprano soloist.

THURSDAY JULY 10
Symphonic music conducted by Bruno Walter

SUNDAY JULY 13
Concert of lighter classics conducted by Bruno Walter. Soloists: Winners of 1947 KFI-Hollywood Bowl Young Artist series.

TUESDAY JULY 15
Symphonic music conducted by Antal Dorati. Mischa Elman violin soloist.

THURSDAY JULY 17
Symphonic music conducted by Antal Dorati.

SATURDAY JULY 19
Viennese music conducted by Robert Stolz. Virginia McWaters coloratura soprano soloist. John Carter Metropolitan tenor soloist.

SUNDAY JULY 20
Symphonic music conducted by Antal Dorati. Arnold Eidue violin soloist.

TUESDAY JULY 22
Symphonic music conducted by Vladimir Golschmann.

THURSDAY JULY 24
Symphonic music conducted by Vladimir Golschmann.

SATURDAY JULY 26
Paul Draper dancer, and Larry Adler harmonicist. Orchestra conducted by Victor Young.

SUNDAY JULY 27
Symphonic music conducted by Vladimir Golschmann.
Florence Quartararo Metropolitan soprano soloist.

JULY 29, 31 - AUGUST 1
Ballet Russe de Monte Carlo.

SATURDAY AUGUST 2
Symphonic music conducted b Sigmund Romberg. Soloists t be announced.

SUNDAY AUGUST 3
Sylvia Zaremba piano soloist
James Sample conductor

TUESDAY AUGUST 5
Symphonic music Jose Iturb conductor and piano soloist.

AUGUST 7-8-9
Ballet Russe de Monte Carlo.

SUNDAY AUGUST 10
Symphonic music conducted b Izler Solomon. Stephan Her violin soloist.

THURSDAY AUGUST 14
Artur Rubinstein piano soloist
Izler Solomon conductor.

SATURDAY AUGUST 16
Symphonic music conducted b Izler Solomon. Latin-America music conducted by Xavie Cugat.

SUNDAY AUGUST 17
Symphonic music conducted b Jose Iturbi. Amparo Iturbi pian soloist.

TUESDAY AUGUST 19
Zino Francescatti violin solois
William Steinberg conductor.

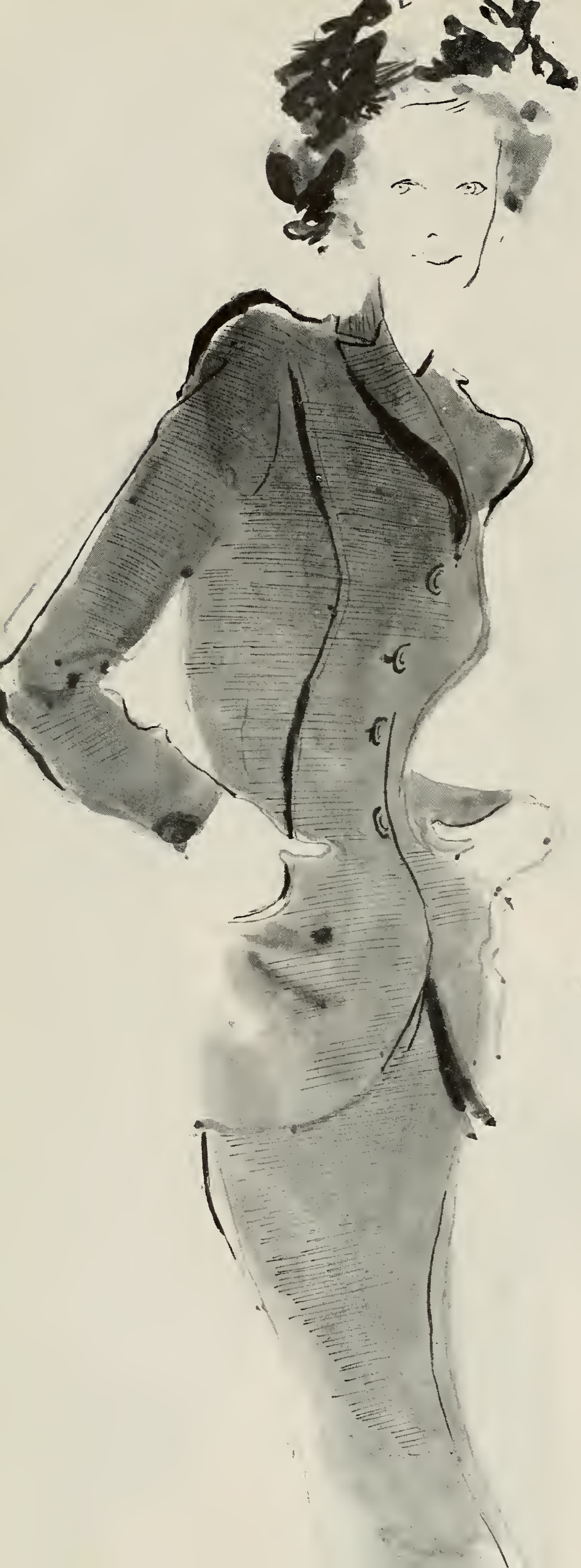
THURSDAY AUGUST 21
Nadine Conner, Metropolita soprano soloist. William Stein berg conductor.

SATURDAY AUGUST 23
Symphonic music conducted b William Steinberg.

AUGUST 24 and 26
Symphonic music conducted b Eugene Ormondy.

THURSDAY AUGUST 28
Mario Lanza, tenor solois
Frances Yeend, soprano solois
Eugene Ormondy, conductor.

SATURDAY AUGUST 30
Symphonic music conducted b Eugene Ormondy.



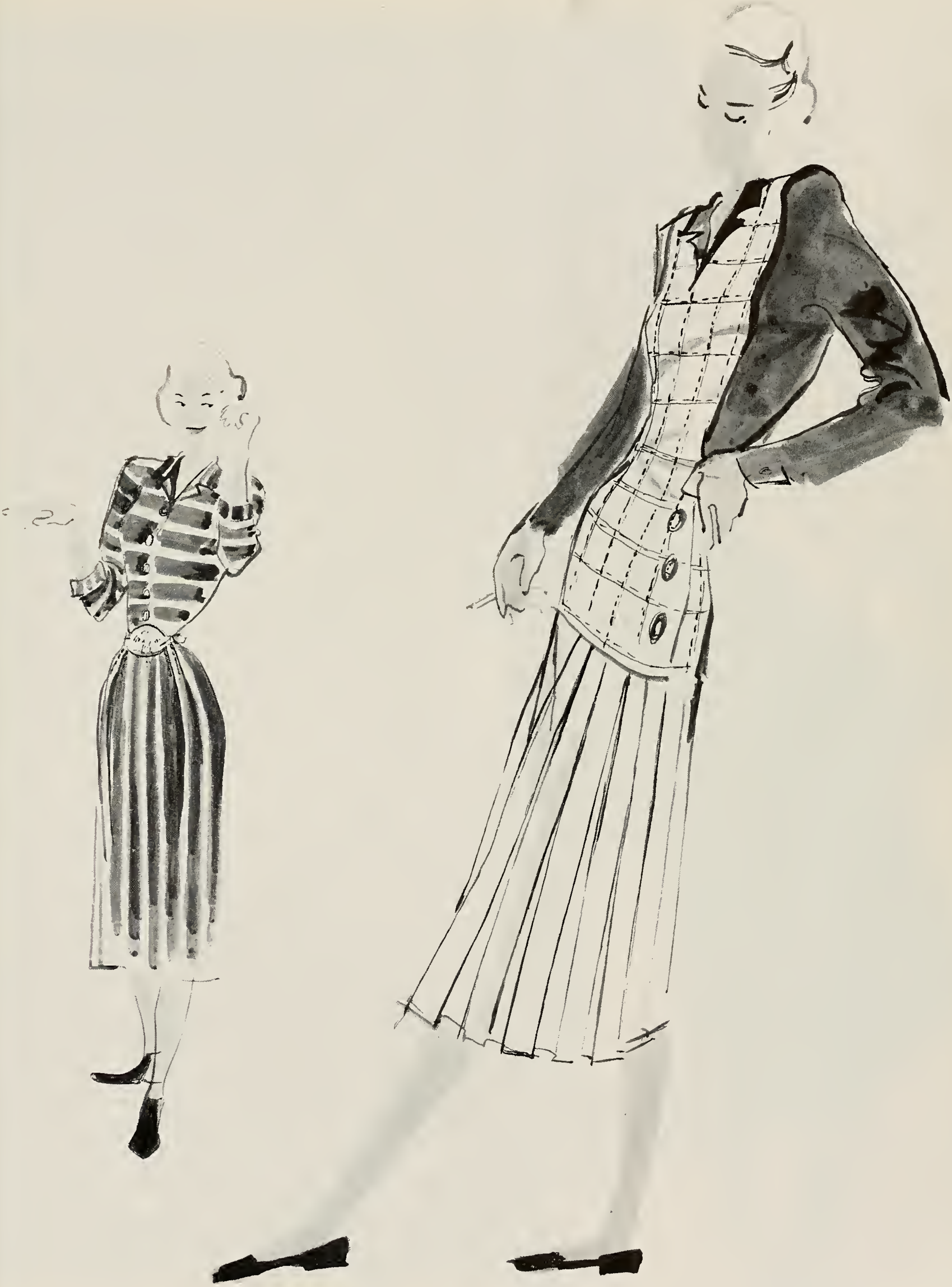
In the Mood for Fal

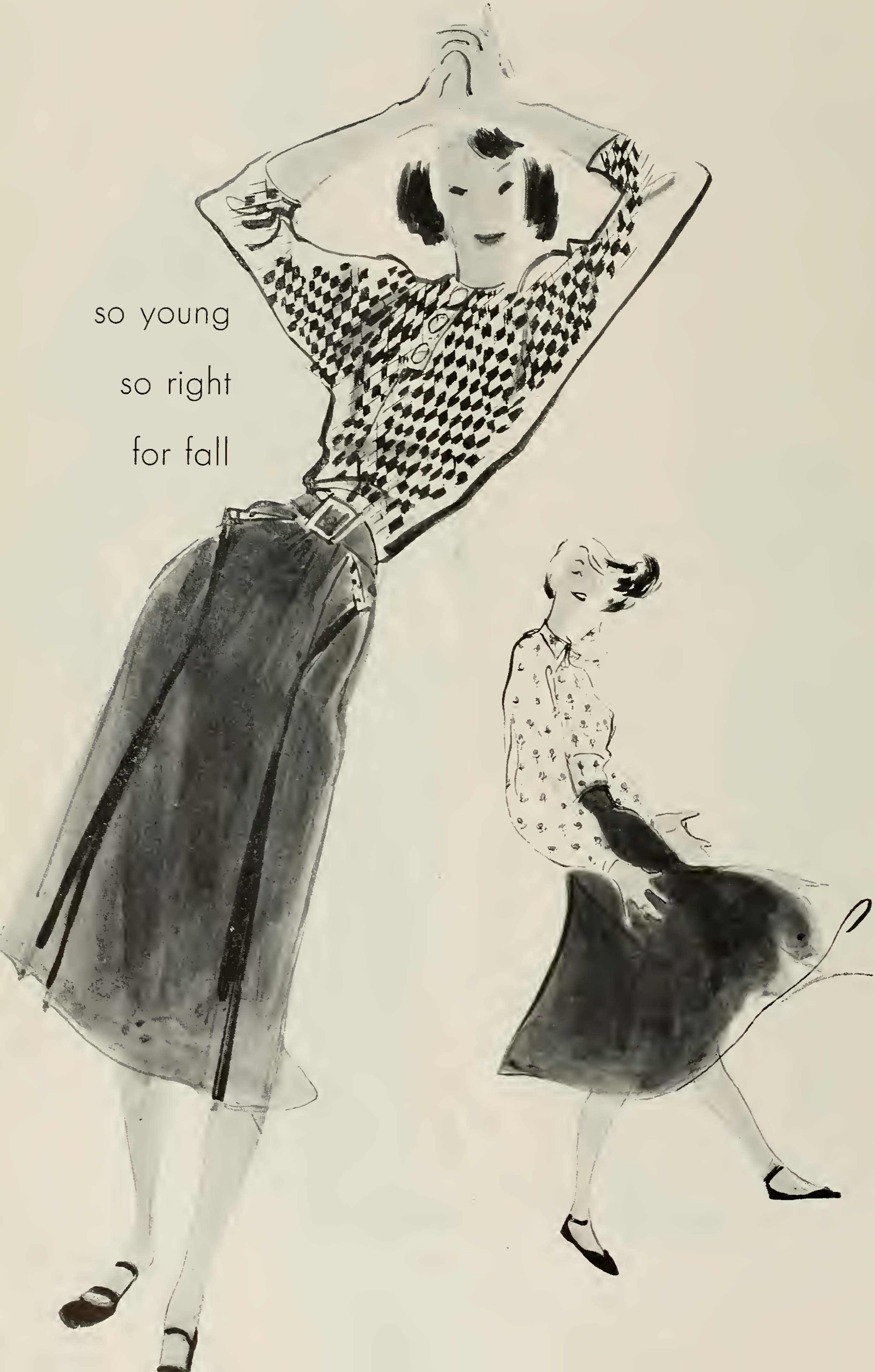
■ The cocktail suit, *left:* Nathalie Nicoli's afternoon-till-evening costume in Hafner bengaline: welt seam curves to form pocket.

■ *Opposite page, left,* Monroe Lloyd puts personality in shirt-collar dress of St. George wool . . . a perfect knock-about.

■ *Opposite page, right,* overblouse with saddle stitching tops a matching jersey skirt, blouse of Duplex San Chu . . . Joy Kingston's good news for fall.

All merchandise shown on these pages will be available at your favorite store after August 1





so young

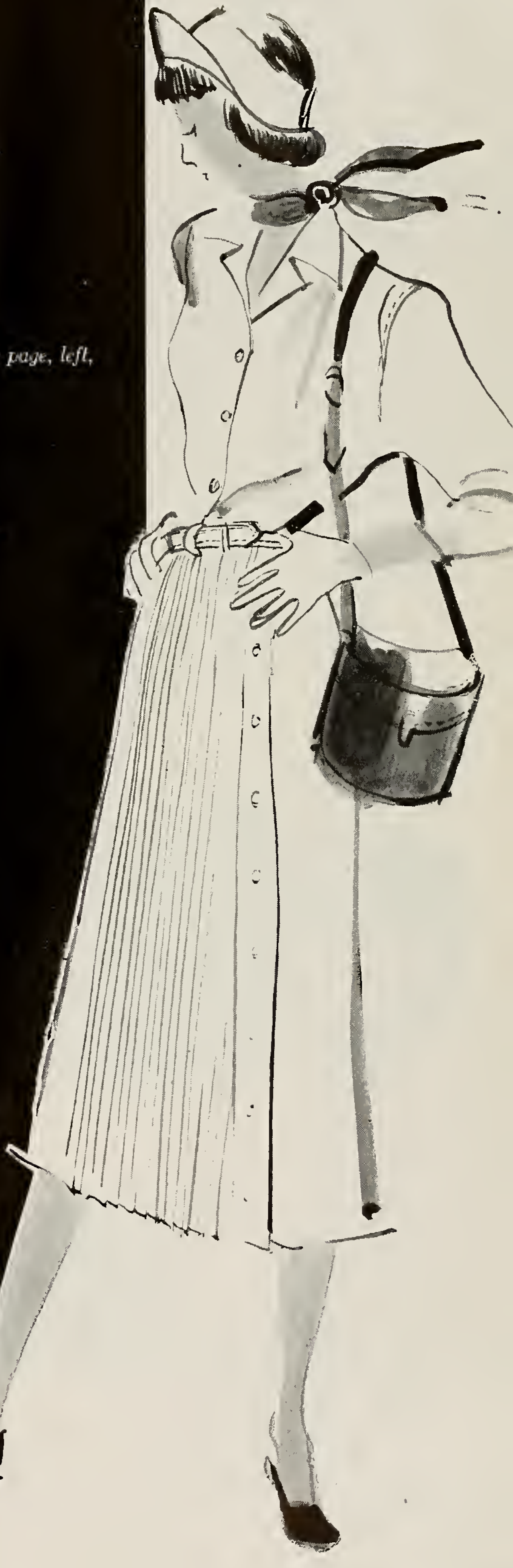
so right

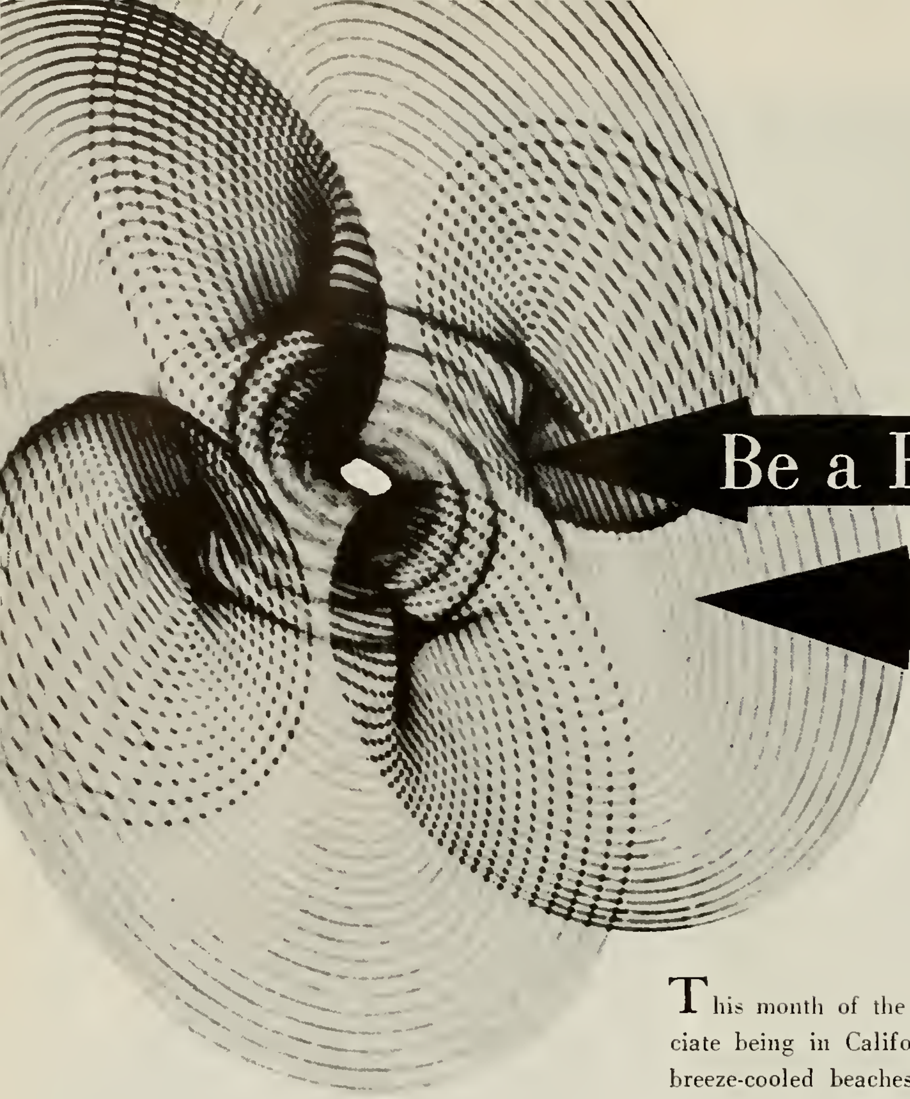
for fall

■ You're asking for compliments when you wear Marjorie Montgomery's gay little dress, *opposite page, left,* with a bright combination of plain-and-fancy.

■ *Opposite page, right,* Louella Ballerino puts Bates cotton calico atop a full skirt of Concordia-Gallia gabardine . . . for a fresh new look you'll love.

■ *Right,* Joseph Zukin of California uses a fanfare of fine panel pleats . . . it's a classic with fine dressmaker details, in Duplex Town crepe.





Be a FASHION-FIRST for the FOURTH

Travel light to California . . add color . . for rest or ramble your wardrobe should be versatile

This month of the Glorious Fourth is the time you will most appreciate being in California . . the time of year you will most enjoy its breeze-cooled beaches, pine-shaded mountains and crisp, starlit nights. You who are planning a trek west in July will do well to travel light. Leave your pyrotechnics at home . . for in California you will find:

Firecracker red in the hibiscus blossoms glowing against adobe walls . . and you, in a deep chair on the veranda, cool in a sun dress of soft linen.

Skyrocket blues and greens in the rolling waters of the Pacific . . and you, under the shade of your beach umbrella, relaxed in the cotton comfort of your shorts and bra.

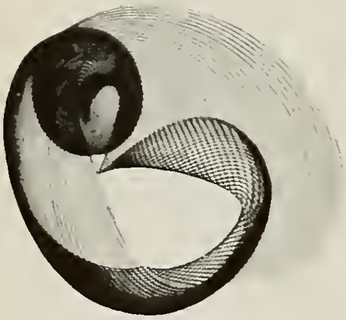
Pinwheel pastels in lamps around a dance floor . . and you, gliding to music, gowned in a street-length dinner dress of black sheer or glowing print.

Sparkler iridescence of the lights around the podium at Hollywood Bowl . . and you, listening to violins, just warm enough in your light suit and bright topper.

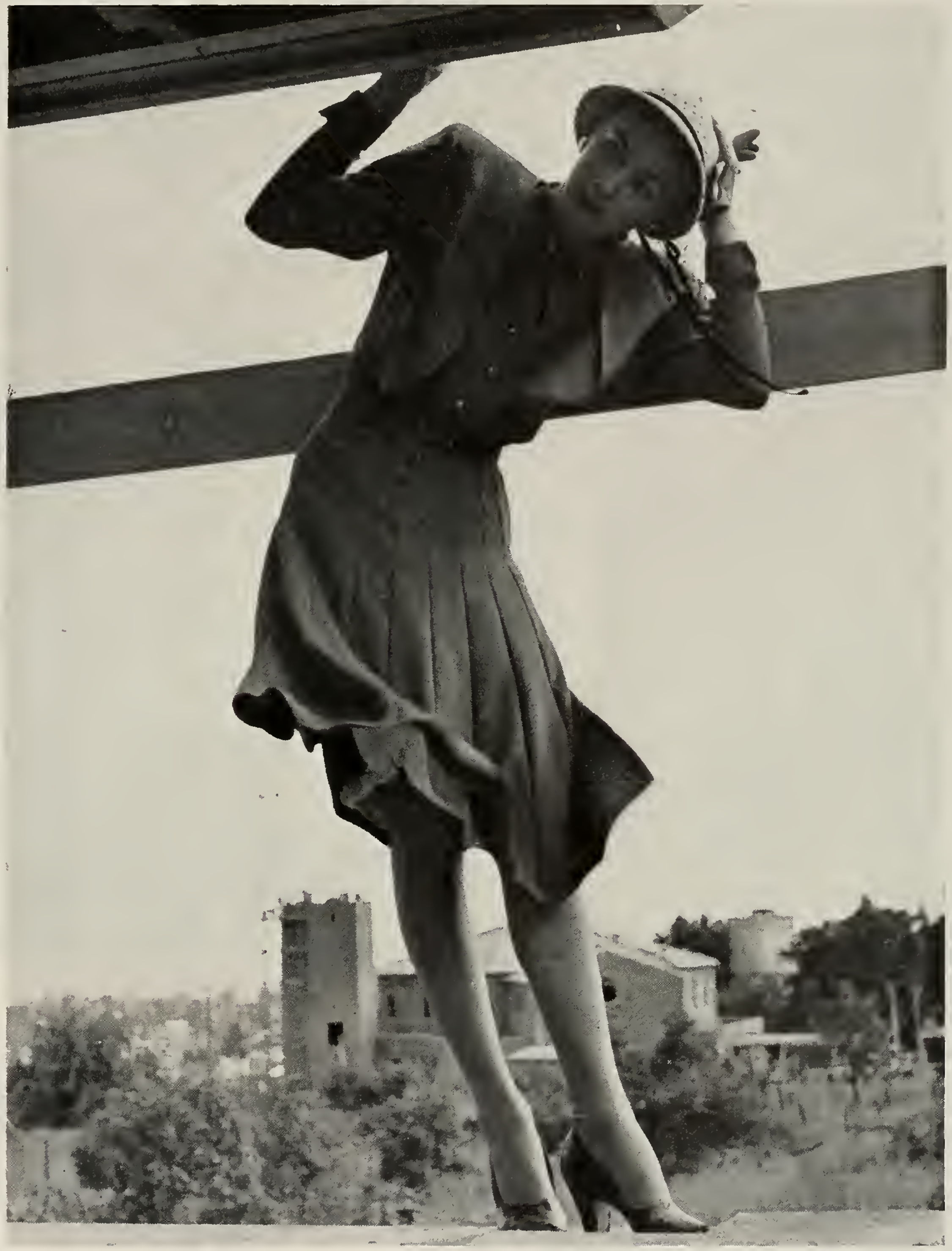
And for your incidental itinerary, bring along pedal pushers and cotton T-shirts for bicycling and walking; a couple of gay scarves to hold down your hair when you drive the broad coast highways; at least two swim suits, one for try and one for dry. Then a spectator sports dress for the turf club and shoes . . a pair of heelless, toeless and sideless sandals, a pair of dark for afternoon and evening, and a pair each of spectator and low-heeled comfortable walking shoes. Accessories? All you can tuck in . . and a couple of light sweaters for wear with slacks or pedal pushers . . on early morning jaunts or moonlight beach picnics.

weather data for july	Los Angeles	San Francisco
average maximum	76.1	61.5
average minimum	57.2	53.1
highest	84	67
lowest	55	50
percentage of sunshine	71	55

Rest or ramble as you choose . . both can be pleasant in July . . in California!



EARL SCOTT



a suit for now . . . and then!

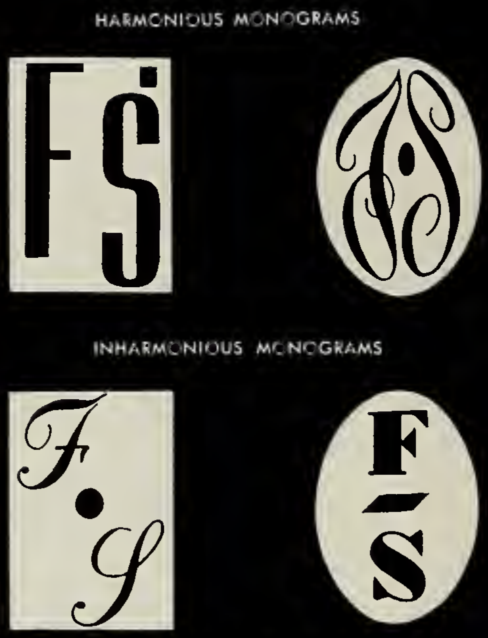
Here is your perfect suit dress for travel, town or visitin' . . . so lightweight you'll wear it now for comfort, so fashion-right it will be your choice far into fall: by Petite Casuals, in fine rayon crepe, the ever-flattering bolero. Sizes 10-20. about $25 at May Co., Los Angeles; Halle Bros., Cleveland.

LESSON #7

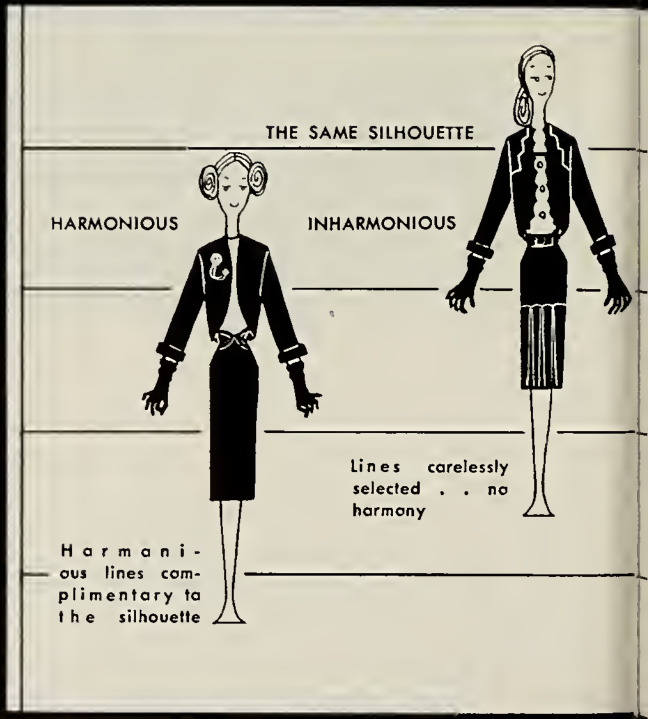
harmony

seventh in a series of articles on dressing by design

by Florence Shuman


HARMONIOUS MONOGRAMS
INHARMONIOUS MONOGRAMS

The initials that were designed to compliment the outside shape are more pleasing


THE SAME SILHOUETTE
HARMONIOUS
INHARMONIOUS
Lines carelessly selected . . no harmony
Harmonious lines complimentary to the silhouette

It isn't always possible to put your finger on what makes the perfect ensemble, but when we begin to analyze the perfect costume we find that it is well-balanced, rhythmical, and above all, harmonious.

Everyone uses the word "harmony," but I want to define it in relationship to clothes. In thinking about clothes, there are three basic harmonies to consider: First, the design of the garment should be in harmony with the structural shape of the body and its movements. Wherever possible, the garment should be in harmony with the structural shape natural shapes of the body should be stressed and enhanced. Second, the outfit should be suited to the function for which it is worn. A girl who works in an office or factory requires a very different costume than the clubwoman. Harmony between her work and her clothes must be maintained. And finally, we must consider creating a harmonious relationship between our clothes and our accessories.

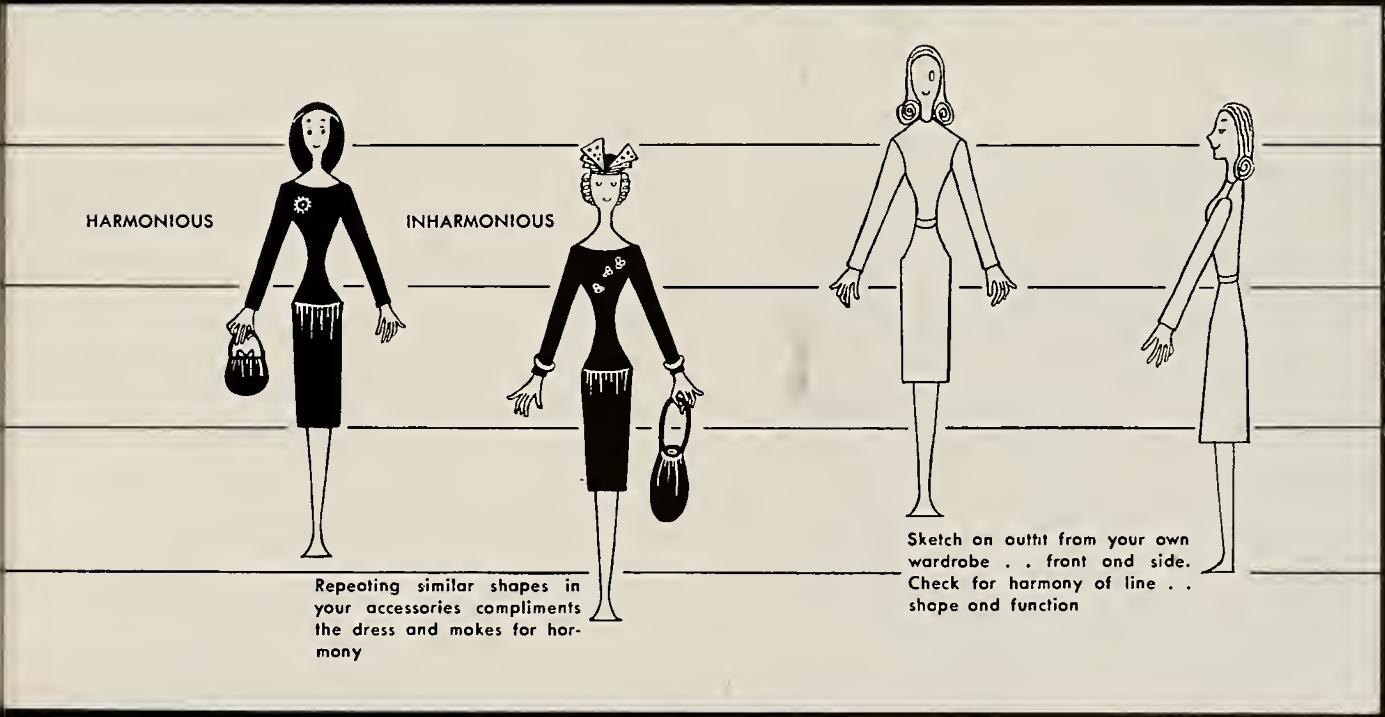
Sometimes to illustrate a point it is best to think of its opposite. Discord is inharmonious. Two people who have little in common in education and interests rarely get along well together. Elements in design which have little in common also can create a jarring note. When you set your table you arrange the settings and decorations quite differently on a round table than you would on either a square or oval table. When an artist paints a portrait he arranges it in relationship to the shape of the canvas. To illustrate this point I have taken my own initials, F. S. and designed a simple monogram for a rectangle and an oval. The initials in the first two monograms were designed to compliment the outside shape. They are more pleasing than the second two where the outside shape was disregarded. This same principle of relating the detail to the whole picture should be used in every costume. All trimmings, jewelry and other accessories should be related in this manner to each other and to the costume.

Look at the first two dresses. The silhouette is the same, but in the first example the angles of the belt and the draping and the shape of the neckline are all in harmony with the silhouette. The second example clearly shows that it is possible to destroy the pleasing effect of the silhouette by cutting it up with totally unrelated ideas. Harmonious shapes are especially pleasing when repeated in accessories. You will note that the next two dresses are identical. Only the accessories have been changed. The first is more pleasing than the second because a harmony has been maintained by repeating similar shapes in the hat, bag and gloves. Accessories that have little in common with the dress or with each other lack harmony.

Try on one of your dresses without accessories. Check to see if the lines are in harmony with its silhouette. Now try on a hat you wear with it. Is the shape and color in harmony? If you are doubtful, make a rough sketch of the outfit. Make several tracings, changing the lines and shapes in the outfit and accessories until you find a harmonious answer. You know what you are looking for and that is more than half the battle. You will avoid the confusion of considering everything the same color a possibility.

Remember! The outside shape of a silhouette in a dress should control the lines used within the dress.

Remember! Accessories should harmonize in shape and detail with the costume.



Repeating similar shapes in your accessories compliments the dress and makes for harmony

Sketch an outfit from your own wardrobe . . front and side. Check for harmony of line . . shape and function

A SHORT STORY BY GENE LEVITT AND ROBERT MITCHELL

a visit to james

A FAT woman was sitting in the far corner picking her teeth and reading a foreign language newspaper. Opposite her, an unshaven man was asleep. Catherine shifted her gaze to the book in her lap. The night was damp and she felt uncomfortable in the drafty streetcar. It would have been more sensible to have worn a full-length coat. But James always said she looked smart in a fur jacket.

A small man walked the length of the car, then tried to open the end door. It stuck and he was not very strong. He managed to budge it several inches and then could neither open nor close it.

The chilling evening air swept about her feet and billowed her skirt. Catherine tucked the folds of her dress beneath her and glared angrily at the small man. Embarrassed, he avoided her gaze and sat down.

How inconsiderate, Catherine thought. How selfish. How like James. The thought association startled her for a moment. But, she reflected, the comparison was valid. At that, she forgot about the cold wind and the small man and thought only of James. She closed the book in her lap, set it beneath her purse, and stared straight ahead through the opposite window at the lighted store windows on Seventh street and beyond.

Catherine was forty. Her skin was like alabaster and her hair a lustrous black. James said her beauty would grow with the years. A small, lightly rouged mouth accounted for her mien of serenity. The narrow lips almost formed a natural smile, but yielded more to an expression of patience.

Catherine had not seen James in five years. Not since the night they had parted at Albert's place. The edges of her mouth turned up momentarily as she recalled Albert's. It was a French restaurant on La Brea, half a block south of Sunset. It was middle class. Posters of French spas and railroad and steamship advertisements covered the whitewashed brick wall. The onion soup was good and Albert was a fine man. James said he had character.

Catherine and James dined there often. They liked the atmosphere and needed the privacy. Their story was old, even trite, she mused. James was married to a selfish, doting woman. His wife would never give him his freedom. There were children. And James loved Catherine and Catherine him.

Suddenly, Catherine realized that it was her stop. She got up and exited hastily; the small man laughed at her confusion. Outside, it was warmer than she had anticipated. She hesitated a moment to get her bearings, then crossed Seventh and walked north on Flower. It was only a matter of blocks and minutes now. Just blocks and minutes until she would see James.

She had refused to believe her ears that night at Albert's. It was a crude joke he was playing. He was teasing. Oh, if he would only stop talking. Relax and laugh, James. Please, God, make him stop. I know he's fooling.

Catherine's gaze was fixed, her steps deliberate as the words he used five years ago came rushing back at her.

"Cathy, darling, I'll be abrupt." He paused. "We must stop. Stop at once. Helen will never give me my freedom and that's final."

She searched his face, anticipating a smile, a break in his countenance, some inkling of laughter in his eyes. His expression remained fixed.

"We can't live like hunted animals. I love you, Cathy. I'll always love you and that's why I can't drag you down. I won't drag you down . . ."

She heard no more. His few phrases were rushing through her head. They were to remain to haunt her, to make her miserable. It had been a coarse shock, a slamming of brakes. An abrupt halt to everything that meant anything.

Catherine was unconscious of traffic lights and people and automobiles. At the corners, she stopped and started mechanically. She was so close to James now. So close.

James had been wrong. She would tell him that. Tell him that five years had been spent stupidly. Each day apart had been a day of hell. Tell him that any manifestation of Helen's hate and meanness would have been bearable compared to this absolute isolation . . . this foolish display of will power.

Catherine had never questioned James, never doubted the wisdom of his decisions. But he had made a mistake that night. In a few minutes she would be able to tell him that.

She stopped in front of the brown building, dabbed the tears from the corner of her eyes, and slowly mounted the steps. A tall man opened the door as she reached for the handle.

"Good evening," he said.

She nodded in reply and he looked at her questioningly.

"Mr. Allen, please. Mr. James Allen."

"This way, please."

Catherine followed him down a long, elegantly furnished corridor into a large, dimly lighted room. James was in the center of the room. His angular features were still prominent but the face was fuller, the hair more gray throughout. Otherwise, he was the same man who had escorted her to Albert's countless times.

"James, it's Cathy."

He did not reply.

"I know, I promised never to return, didn't I?"

She paused a moment, then continued. "But that was a long time ago, James. You were wrong, my dear. So very wrong. It wasn't easy to shut you out of my life. The wound didn't heal, James. It never will."

Still James said nothing.

"It didn't have to be a Back Street affair. If I'd been able to see you once a week, talk to you over a telephone now and again, it'd have been enough. But, to leave you to a hateful, scheming woman was wrong."

She hesitated. Tears flooded her eyes and she swayed momentarily.

"James, my darling, I had to tell you. Tell you how cruel it was to leave so suddenly. To leave at once and forever. James, it was cruel."

Catherine stared at him as she spoke. Suddenly, she regained her composure. She turned without another word and left the room.

In the corridor, the tall man was waiting. He escorted her the length of the thickly carpeted hall to the exit.

"Good night," he said.

"Good night."

She descended the steps to the street. The tall man looked after her a moment. Then he closed the mortuary doors against the damp evening air.

The Not-So-Mad Muntz

Commissioner McCabe

Edyth Genee, poetess; Don Blanding, poet

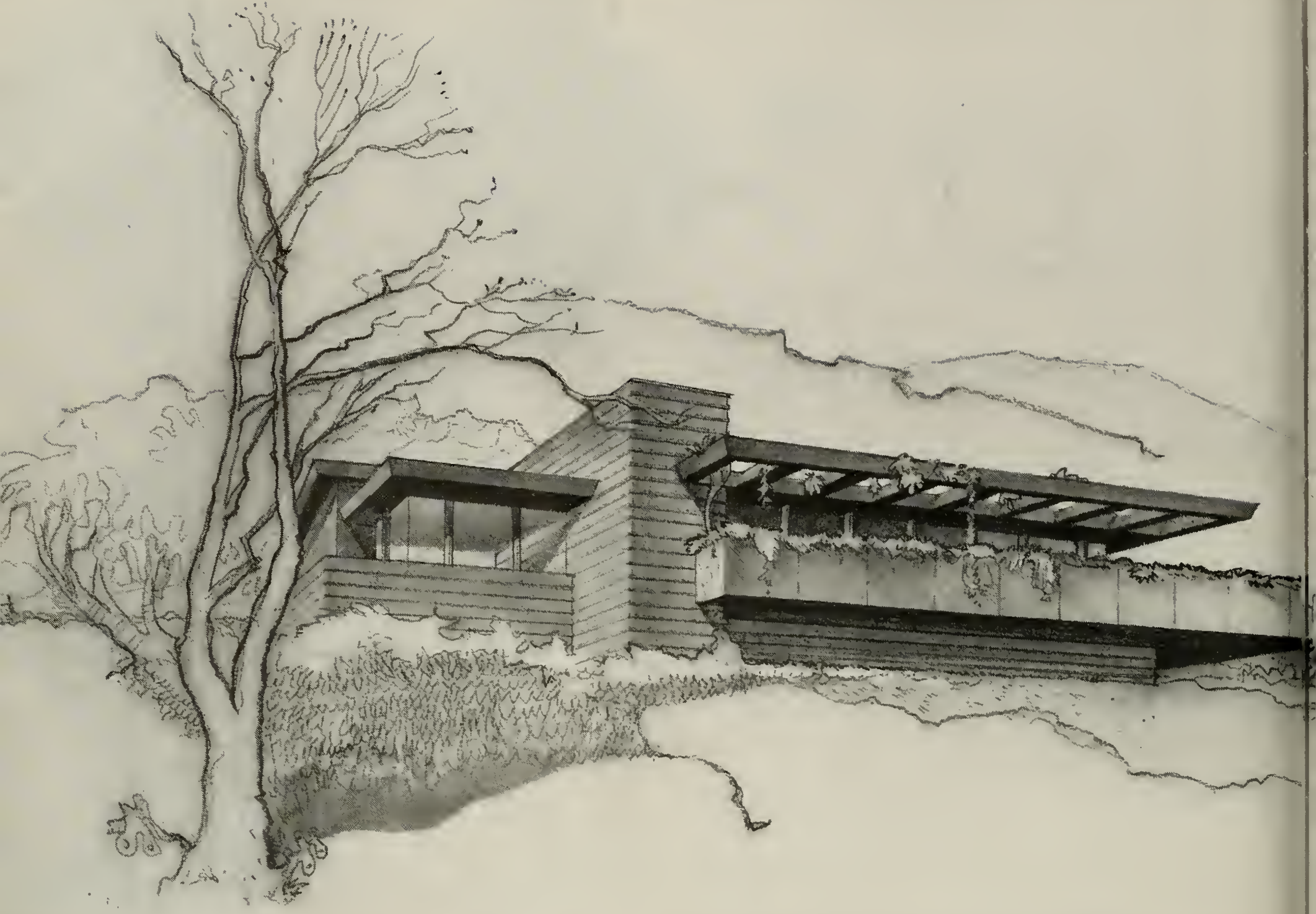
Loederer the Explorer

in California it's . . .

the knack of being an individual
in thought and creation
that makes for successful living

EARL "MADMAN" MUNTZ, onetime smalltime Glendale automobile dealer, tells you on big billboards that "You Look Terrible Behind That Wheel." Professed insanity in advertising has built a $5,000,000 a year volume for the immigrant from Illinois. And the public shortly will be submitted to a new sales barrage . . this time touting the Muntz Home, a prefabricated house of aluminum built to sell around $5,000. **ADELLIA McCABE,** slender and cameo-faced, holds office in Sacramento as United States Commissioner. Criminals before her bar range from white slavers to those who have unlawfully cut trees in the national forests. At home she pours tea for Zonta Club members and pursues her passion for knitting. **EDYTH GENEE,** poetess, whose initial book, "Brief Aprils," is just off the press, exchanges metrical talk with **DON BLANDING.** Critics say her style is the feminine counterpart of the famous Don. **RICHARD LOEDERER,** artist and author whose specialty is animating inanimate objects, also had a go at exploring . . Haiti was his husk . . and he came back with material for the provocative "Voodoo Fires in Haiti." **CATHERINE STUBERGH,** sculptress and designer, has a knack with whimsical display mannikins that is equalled only by her talent for serious sculpture. Here she's shown with the late John Barrymore who posed for his portrait in wax. The Stubergh Studio in Los Angeles, reminiscent of the Mme. Tussaud salons in London, teems with full-size models of famous and infamous characters of public life, who, at Stubergh's, mingle merrily with purple cows, pink ostriches, clowns, ballerinas and cherubs.

John Barrymore was sculped



NOW IS THE TIME AND THIS IS THE HOUSE . . TO BUILD

"WHEN I can build the home I want . . ."

How many times have you heard your friends preface their wishful talk about homes with just these words? Feeling that the time has come when many people will be able to dust off their dreams of a new home and translate them into plans for building, The Californian presents Whitney Smith's exciting ideas for the post-war home.

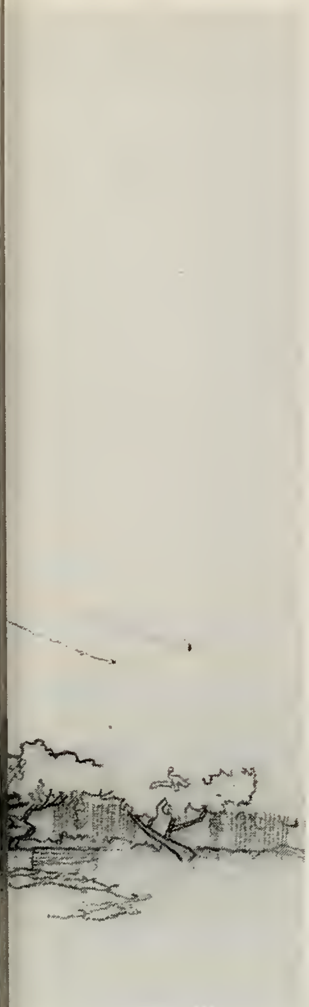
In this delightfully modern house, a prominent young architect combines enthusiasm with a very special talent and produces a plan-for-living which is truly Californian . . . a plan which develops many ideas heretofore labelled "no-you-can't." And from the standpoint of architectural charm, the rendering shown above will illustrate the modern interpretation of California comfort. Clinging close to the earth, but with a slight loft to the roof to give it airiness . . . with huge windows and sliding glass panels to let the outdoors in . . . with unique combination of masonry and waterproof redwood plywood exterior . . . it represents something freshly different in construction . . . a completely integrated scheme for indoor-outdoor living . . . California style!

We are happy to be able to project this plan even further, to present a comprehensive plan for outdoor planting, made exclusively for The Californian by Garrett Eckbo, landscape architect. The logic he uses in creating the perfect setting for this particular house makes good sense for your homesite planting, too.

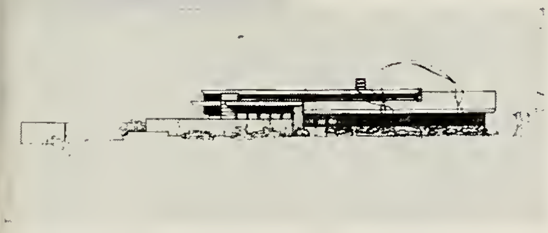
"The garden," he says, "is not much different from the house. People don't change out of doors. They take their furniture, papers, food and toys out with them."

Take this as a starting point, then further agree with Mr. Eckbo that a house is superimposed upon a natural setting . . . that it requires some blending qualities in planting that will make it fit into its site. This nationally famed expert visions shrubs, trees and flowers as architectural components in shaping outdoor space, likes the contrast of unplanted areas for contrast pattern.

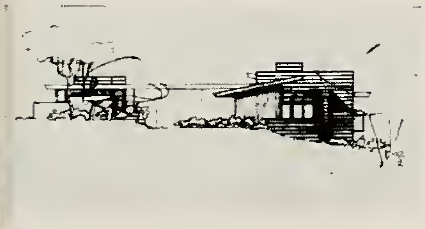
He coordinates the setting to the physical proportions of the house . . . to the living habits of a family.



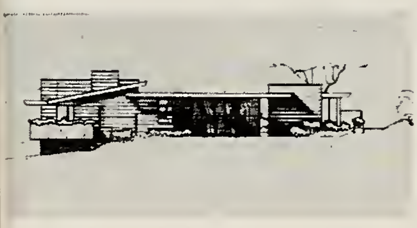
Artist's rendering of tomorrow's house for today . . . masonry, redwood and glass in a spirited plan for California living. Note intriguing balcony for outdoor dining . . . sunbathing!



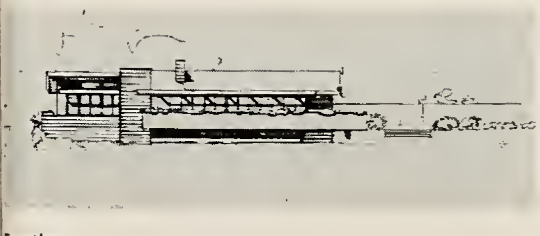
Northern exposure



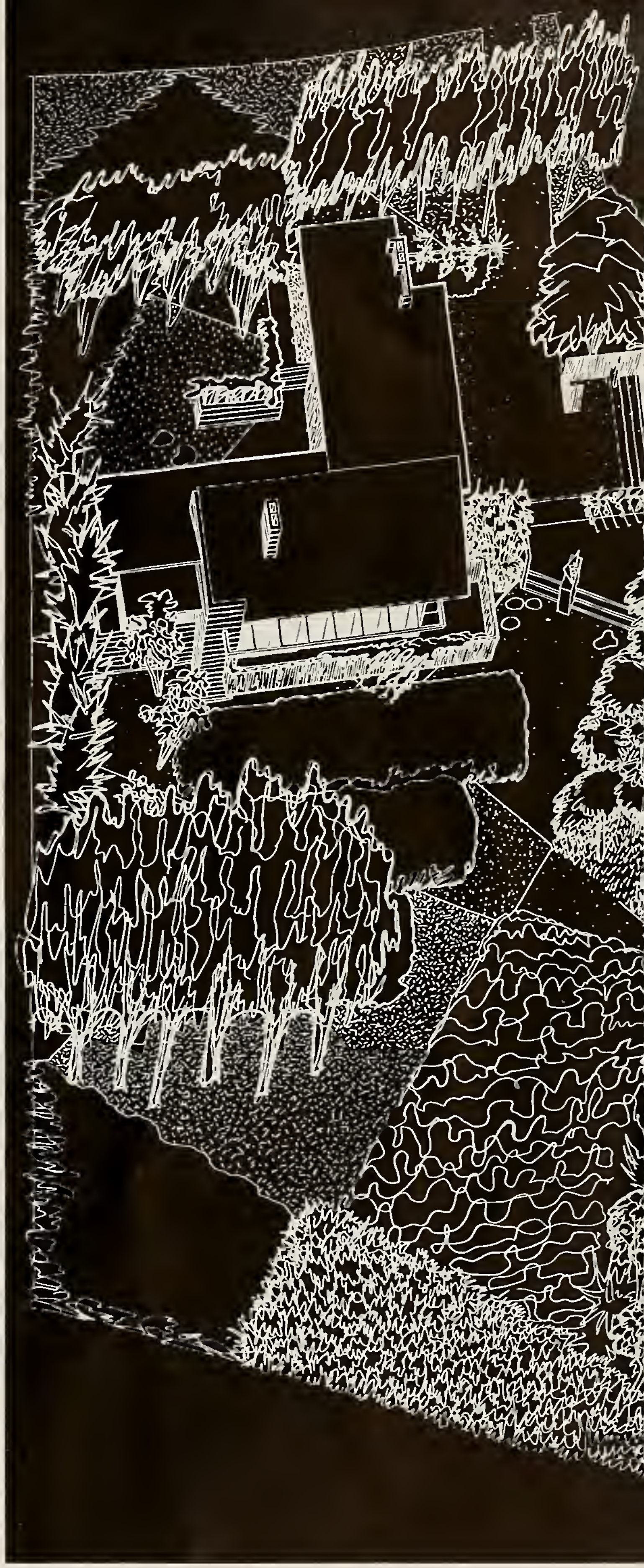
Eastern



Western



Southern



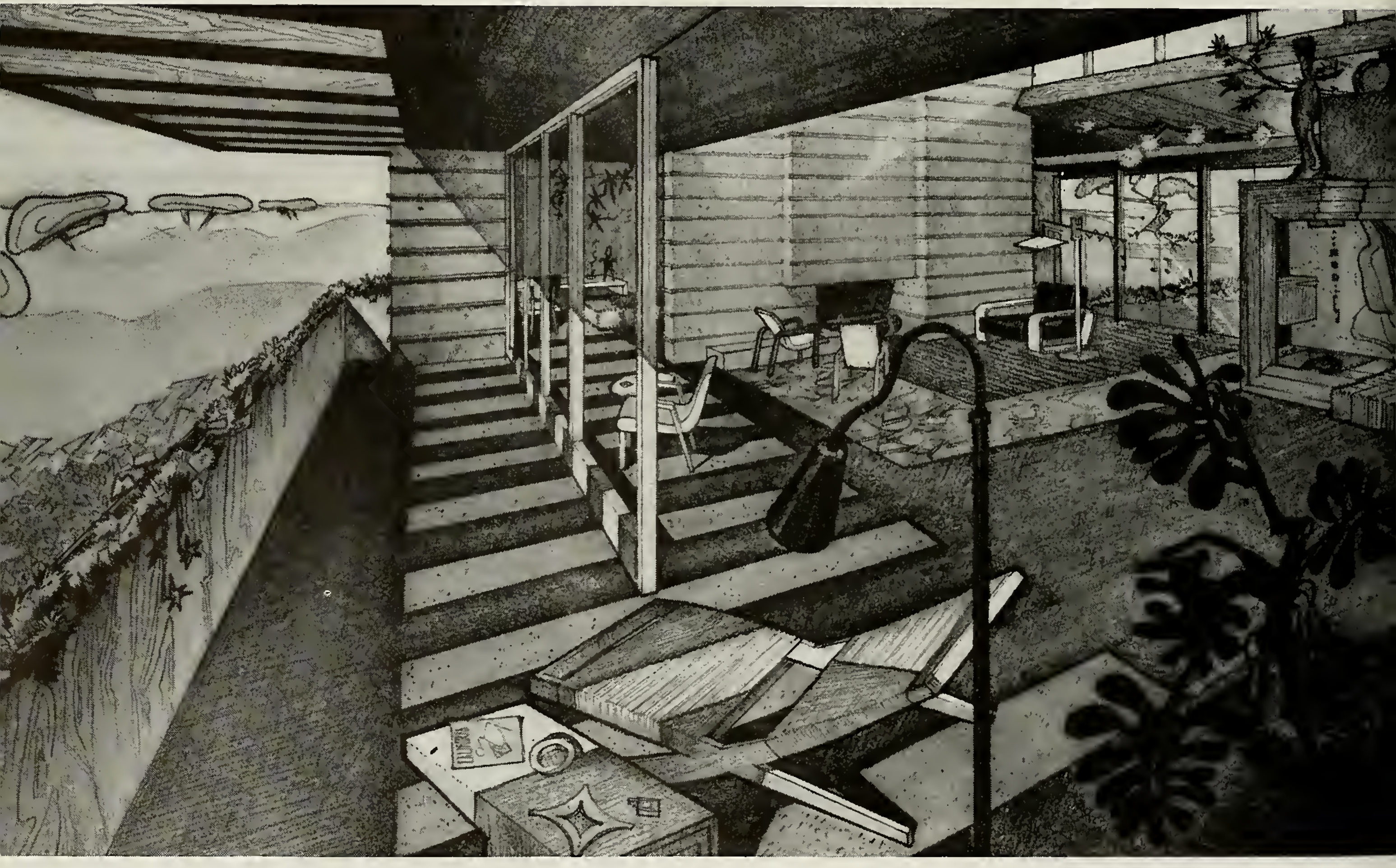
GARRETT ECKBO'S isometric plan for planting to enhance the beauty and livability of the house shown on the opposite page. Note contrasting patterns of dark and light foliage, the obvious picture-quality through a view window. At top right, the gray-green of slender Melalucca Leucadendron . . . top left, the orange of persimmons against a graveled site . . . the lawn enclosure within the L-shape of the house . . . the wide expanse of lawn at right with a separate drying room concealed from the house, dark green magnolia bordering. Just below the house and down the sloping terrains are irregular areas for lawn, gravel, rough deep grass . . . the shadowed tracery of thin eucalyptus at left and extreme lower right corner contrast with sturdy fig trees, salvia and tamarisk. Bright splashes of color are in many of the flowering trees and shrubs.

Open the door and walk in!

The impression of freedom and "rightness" that you get from the exterior is heightened on the inside of this wonderfully modern house. Focal point is the tremendous fireplace which dominates one end of the room, its unusual . . . and unusually economical . . . effect achieved by alternate courses of brick and concrete blocks. The textured feeling and the brick-red tones on gray keynote the decor of the whole room.

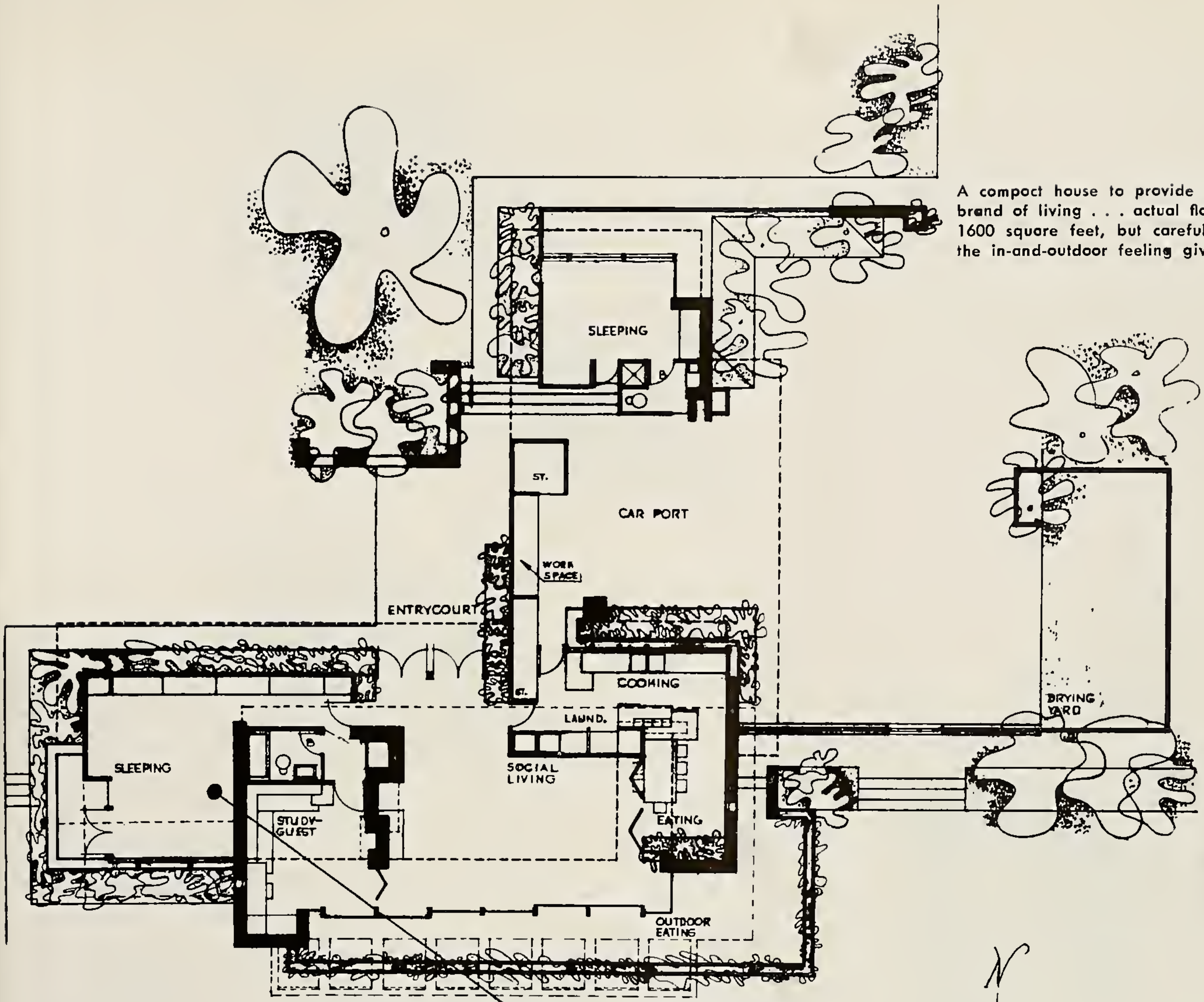
As illustrated in the artist's rendering, below, Whitney Smith's idea of California living brings the outdoors in . . . through use of the great sliding glass panels, huge windows, and the interesting clere story ventilation-and-view windows . . . through indoor planting which adds interest and color to the stark simplicity of modern architecture.

An additional accent to the picturesque fireplace is the stone



The interior of this freshly modern house has the freedom and color of all outdoors . . . large sliding glass panels, generous windows including the clere story type which gives extra height and airiness to room. Tremendous fireplace of alternating courses of brick and concrete blocks, with extended hearth . . . built-in planters for tropical display. Modern furniture for comfort.

BY VIRGINIA SCALLON


SLEEPING
ST.
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WORK SPACE
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COOKING
LAUND.
SOCIAL LIVING
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EATING
OUTDOOR EATING
DRYING YARD
N

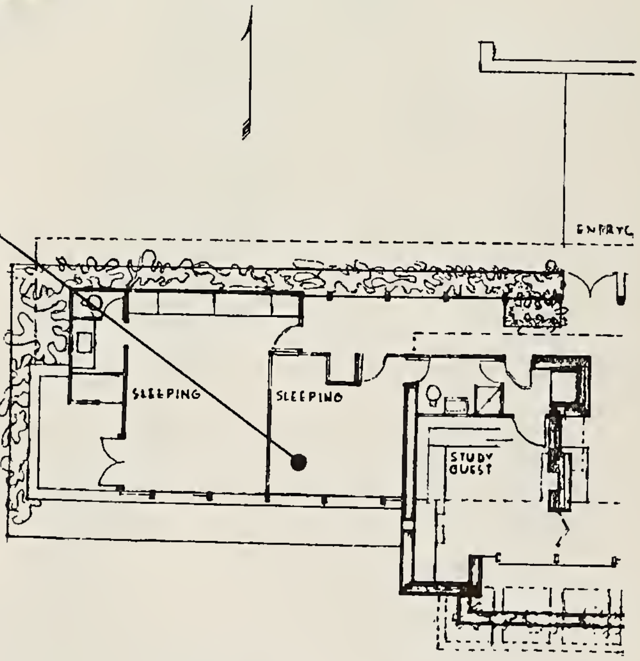
A compact house to provide carefree California brand of living . . . actual floor space just over 1600 square feet, but careful arrangement and the in-and-outdoor feeling gives it spaciousness.

hearth, which extends far out into the room, making it even more dramatic. The open plan favored by the architect brings the dining alcove into the living area, with luxurious tropical planting giving variation. Bedrooms show the same careful planning for comfort, for view, for accessibility.

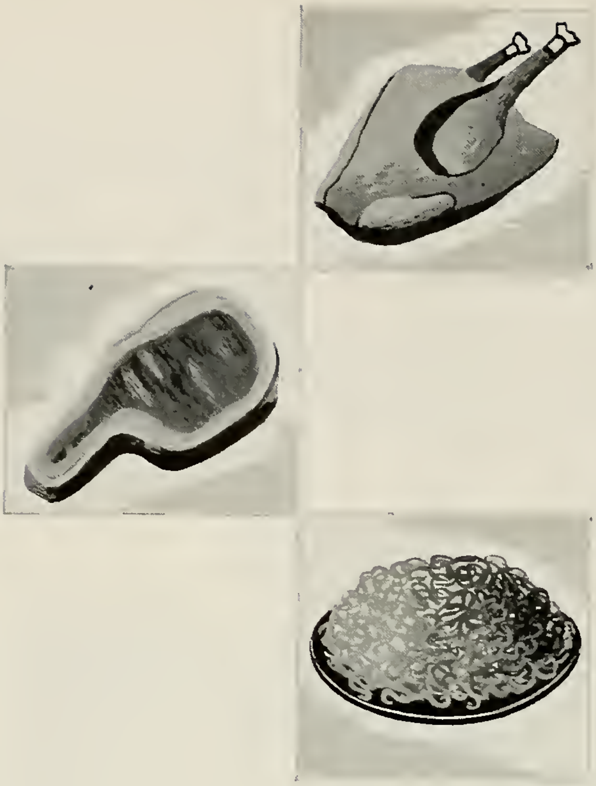
But let's put another accent mark on the unique plan of this adaptable house . . . the guest room which is connected to the house merely by the covered car port. Here a small bath boasts an outside door, too, so that the family need not go into the house when they want to shower after work in the garden or in the garage. And there's an outside sink for arranging flowers, too!

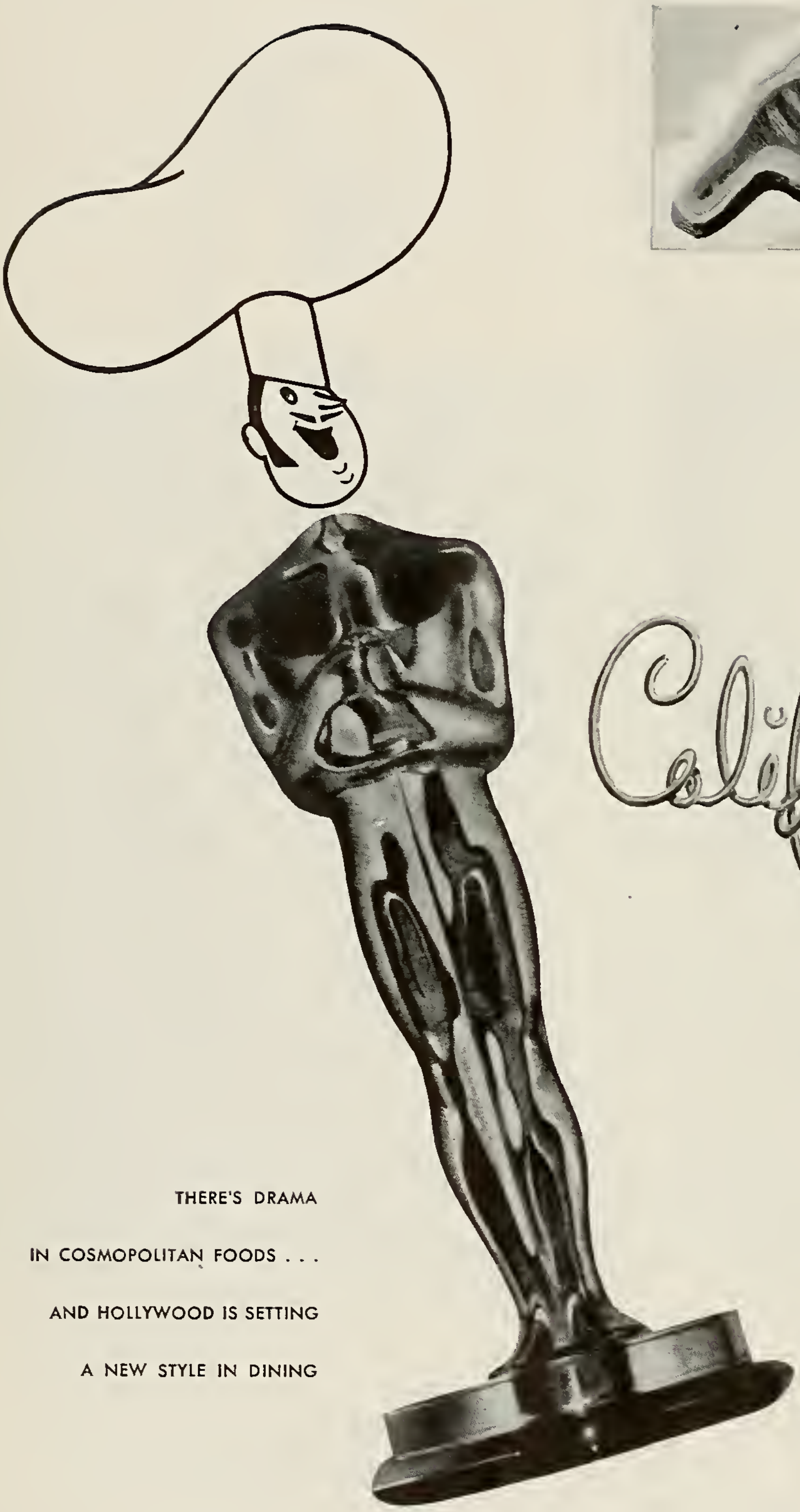
One good look will show how carefully the outdoor living areas have been correlated to the plan of the house . . . with a protected garden-patio entranceway, and a covered porch, with sliding glass panels, for outdoor dining.

Many areas in the extensive gardens may be designated for different purposes. The actual floor space of the house is 1857 square feet, including half the area of the carport, which actually can be converted to outdoor living. Net floor space is some 1600 square feet.


ENTRYC
SLEEPING
SLEEPING
STUDY GUEST

Separate guest or mother-in-law's apartment, with bath that opens outside, too. Covered carport connecting apartment may be converted to outdoor living, hobby or work-shop.





California Cooks

THERE'S DRAMA

IN COSMOPOLITAN FOODS . . .

AND HOLLYWOOD IS SETTING

A NEW STYLE IN DINING

■ Hollywood has a strong influence on today's clothes, manners, and cookery . . . and here in California we are quick to adopt its latest fashions in foods. Californian cuisine is as cosmopolitan as any in the world . . . the Spaniards brought dishes from Europe and South America; the Indians contributed their native lore; the '49ers, who came from everywhere, brought recipes from everywhere. The Chinese gave of their best, and the early wine growers brought not only their knowledge of viticulture, but that of gastronomy, for those who have an appreciation of fine wines invariably know their foods. But it is the movies, "The Industry," as it's called in Hollywood, that is setting a new style in dining.

Fortunately, for cookery, the average motion picture star today has more than a gorgeous figure, a sultry voice, or a disarming smile . . . she has a brain. And in Hollywood there are many who are not only connoisseurs of food and wine, they can don an apron and turn out epicurean dishes with the best of them. These gourmets and gourmettes know there's drama in food as well as in the theater . . . they not only serve dramatic foods in their own homes, they flock to the restaurants that serve the most spectacular meals. One of these restaurants, on the famous "Strip," is Bublichki, and its food is as Russian and entrancing as its name. The Zakuska (hors d'oeuvre) is delectable, as is the Borsht, Shaslick (marinated lamb broiled on skewers) Mushrooms a la Russe (in sour cream, wonderful!), and the Blinchiki (delicate rich pancakes folded envelope fashion around cottage cheese, and sizzled to a beautiful topaz in butter). But most dramatic of all is the Cutlet a la Kiev. It's a breast of chicken with a crispy crust of minutely-diced bread, and right in the middle of its tender heart is a pool of molten butter. Alex Danaroff, the owner, and George Stronin, the chef, graciously share their recipe with readers of "California Cooks."

CUTLETS A LA KIEV

"From a three-pound roasting hen carefully remove the breast portion. A very sharp knife must be used for the operation which begins by making incisions between the body and the drumsticks so that the lower portion may be separated from the upper. Remove the skin from the breast half. Now, cut off the first joints of the wings, leaving the wing bone attached to the breast. Cut away the meat of the breast in one piece, holding to the wing bone as you cut. Flatten out the piece of breast meat, and lift up the small tenderloin which lies inside. When this is lifted, note the string of gristle that must be cut at either end to prevent buckling of the chicken while frying. After removing the gristle, pat the flat tenderloin as wide as it will go, and put a piece of butter (size of walnut) and a few mushrooms in the center and fold into the form of a cone. Roll into egg and flour and tiny squares of stale bread (made by mincing a slice or two of hard, crustless, stale bread) and fry in butter until golden brown. The fried bread gives a butter-toasty crust to the chicken which bursts with the delicious juice of butter and mushrooms when it is cut piping hot. And dress the wing bones with paper crowns."

Do you follow? Use a narrow, thin-bladed boning knife, if you have one, otherwise your sharpest paring knife. And get in there with your hands, too. Keep the knife as close as possible to the bone and you shouldn't have any trouble. The filet under the breast is easy to find as it's in a separate layer . . . the tendon is a silvery-looking cord. The amount of butter I use is one tablespoonful, or if the breast is extra large, four teaspoonfuls. A teaspoonful of the minced mushrooms is enough and they may be skipped entirely. The important thing is to have the butter cold and to seal it well inside the meat . . . so fold it carefully . . . and, because you're not a chef, cheat a little and fasten it securely with toothpicks. Another trick for the not-too professional is to roll the folded breasts into seasoned flour, then in bread crumbs or the minced bread that the recipe calls for. Repeat the egging and crumbing to assure a good crust, then put the cutlets in the refrigerator until so thoroughly chilled that the butter won't leak out in the cooking. This recipe you will like.

Though it's dramatic food that Hollywood sets before its guests, it's not necessarily elaborate. Simple fare, prepared with skill and imagination, is most apt to win a culinary Oscar. For instance, take a toasted sandwich . . . but such a toasted sandwich! Pain Repasse, they call it in France, but here it's ironed bread. That's what I said.

IRONED BREAD

Purchase a loaf of fresh thin sliced sandwich bread, trim the crusts, put two slices together, and cut in circles or oblongs. Heat your iron very hot . . . yes, the one you use for your clothes . . . and iron one side of your unfilled sandwich, exerting enough pressure to flatten it. When it is brown and shiny, turn it over and press the other side. Now slip a very sharp knife between the two slices, being careful to keep the opening not much wider than the knife blade. Work the blade tip back and forth, making a pocket. Now fill your bread pocket with any meat, fish, or cheese spread that suits your fancy, and seal the opening and edges with your hot iron. When you are ready to serve these tricky sandwiches with cocktails, soup, or salad, be sure to reheat them in the oven. Everyone will have a different theory as to how the filling appeared so miraculously between the two thin pieces of toast.

Another Hollywood favorite is sauteed chicken with a dreamy sauce.

HOLLYWOOD CHICKEN SAUTE

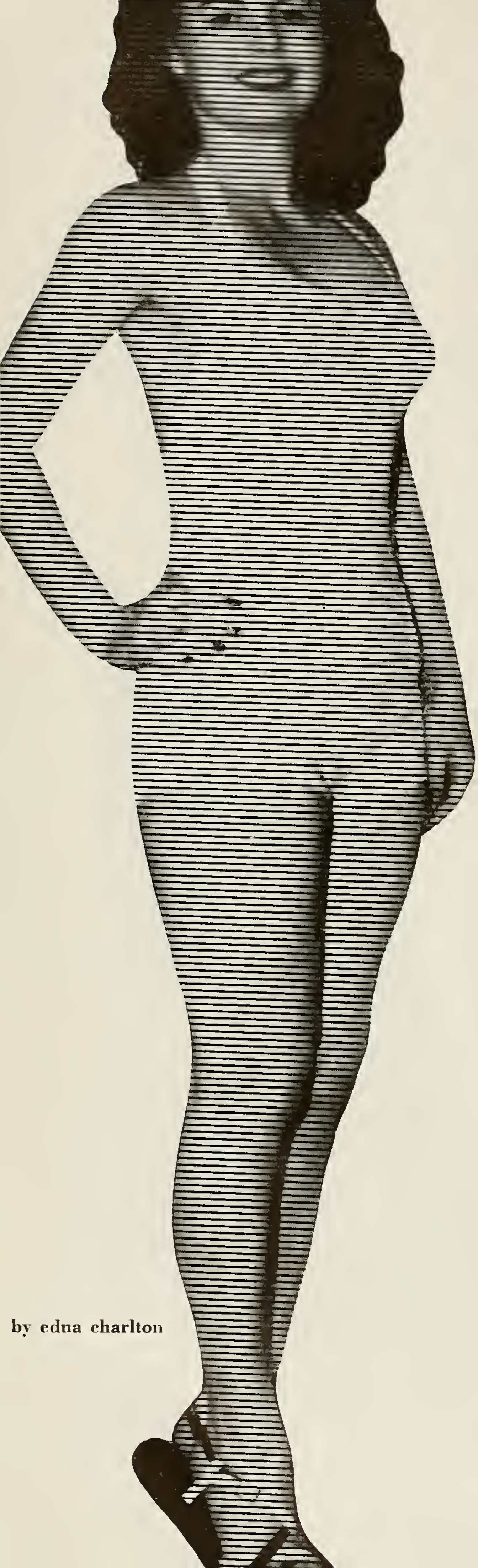
Have broilers cut in four pieces each and dredge them with flour. (Allow one chicken to two persons.) Now brown the chickens in butter, allowing a quarter of a cup, or a little less, for each chicken. When the pieces are nicely browned, season them with salt and fresh ground pepper, and reduce the heat, allowing them to cook slowly until they are tender. In the meantime make a cream sauce by cooking together one tablespoon each of butter and flour until they are bubbly, but not brown, then whisking in a cup of thin cream. Cook over hot water ten minutes, and season with a quarter teaspoonful of salt and a grinding of pepper. Now add a two or three-ounce tin of puree de fois gras or goose liver paste, and stir until smooth. Place the chicken on a heat-proof platter, pour over it a jigger of brandy, and set it alight. When the flames die down pour over the sauce and serve it forth in all its glory.

Just to prove that all Hollywood dishes are neither elaborate nor expensive I'll give you one of the simplest . . . and best . . . recipes for spaghetti that I've ever had.

SPAGHETTI OLIO E AGLIO

Boil a pound of long Italian style spaghetti until done. It should be tender, yet firm, never mushy. In other words when you bite into it it should still have a little resistance in its middle! Crush six cloves of garlic and put them to cook in a quarter of a cup of olive oil until the garlic is a light brown. Remove the garlic, add a quarter of a cup of finely-minced parsley, a half teaspoonful of salt and a few grindings of pepper. Mix and cook two minutes, then add a quarter cup of butter. As soon as the butter melts pour this sauce over the hot spaghetti and mix well. Pass grated parmesan cheese with this, and serve with a sharper-than-usual dressing . . . two parts of olive oil to one part of red wine vinegar.

It's certainly a sense of the dramatic that makes Hollywood go for foods like these, but there may be another reason, too. I think it was Brillat Savarin who claimed that those who know how to eat are comparatively ten years younger than those to whom the art is unknown. And even the most glamorous of the movie stars might be willing to drop ten years. How about you?



stand up!

THINK TALL! Don't let that summer sun sag you. Think tall . . . for there is nothing like good posture to make you look attractive and feel on top of the world!

A sideways glance into the mirror will reveal whether you are standing straight as a stick . . . or like a lazy "S." Clear, flawless skin and the feeling of good health are a result of proper digestion and elimination. You won't have that midsummer droop, feel sluggish or rundown if you give yourself a chance to breathe.

You'll be amazed to see how much better your clothes fit . . . and look . . . when you hold your head high, your shoulders back, and your chest up. It's not what you wear but how you wear it that can make an inexpensive garment look like an exclusive gown. Models wear their clothes well . . . and why? Because they know how to stand, and display the best features of each garment. The exercises, below, suggested by Patricia Stevens, a teacher of models, will help you, too, attain better posture.

Aside from gaining a graceful walk, you'll want to learn how to go up and down stairs smoothly, erect. Consider your shoes. Your footwear can make the difference between a good walk and a bad one. If you wear too low a heel you will find your body off balance, toppling backwards. The too-high heel has the opposite effect. Tall or short, remember that slumped, rounded shoulders only bring attention to your height instead of hiding it. It is the tall girl who is envied for her ability to wear clothes.

And remember . . . pull in your tummy, tuck in your derriere . . . and you'll have the enviable walk of a professional model!

1. *Let's face it! As you stand facing the wall make your toes and chest touch. If your nose touches the wall you are leaning forward. If your abdomen touches you are standing with your tummy out and you might be swayback. Pull in your nose and tummy and you can have perfect posture.*
2. *Straighten up! With back to wall let your head, shoulders and derriere touch, your heels two inches from the wall. A slight push with your head and you will be standing straight as a stiff. . . . without looking stiff.*
3. *Loosen up! Stretch your arms high above your head, then drop them to the sides. By stretching and relaxing you can gain grace and poise.*
4. *Glide along! Instead of the old book-on-head method, try this one. Have someone place two glasses half-filled with water on the backs of your outstretched hands. By walking around for ten minutes each day you will have perfected an effortless, graceful stride.*

by edna charlton

here are exercises designed to improve your posture . . . make you feel like a million . . . look smarter in your clothes

Sigh When You Say "SABLON"

YOU MAY NOT UNDERSTAND IT

BUT YOU LIKE IT . .

WHEN JEAN SABLON SINGS

SO INTIMATELY AND "JUST FOR YOU"

by virginia teale

THERE we sat, Jean Sablon and I, comfortable in a pair of wing chairs. Cocktails were on the table before us, the special Beverly Hills variety of sun slanted through the blinds, and, in case one were intersted, there was a view of the lovely hotel gardens.

Sablon, the Frenchman . . the sensational singer and current throb for the feminine heart of America . . was wearing a black-and-white checked flannel sports shirt, beige gabardine trousers and jacket and brown suede shoes.

"Uh, do you have any hobbies, Monsieur Sablon?" Silly question.

His eyebrows went up quizzically. "Hobbies? I'm sorry, my knowledge of English is not too good . . ."

"Well, you know, things you like to do . . things of interest for your spare time . . ."

"Oh, I understand." Then Sablon smiled. "But, of course. Wait."

He zipped into the next room. I waited impatiently. What would he come out with? Or without? Whatever it was, I was ready . . all in the line of duty, of course. Perhaps he collected miniature jade Buddhas. Or Pygmy poison darts. Or . . .

"Look at these . ." He reverently extended two small paper packets.

I took them and held them to the light. They couldn't be what they seemed to be, but they were: Flower seeds. Poppies, to be exact. Plain California poppies. Smooth suave Sablon, with the milk-and-honey voice, turned out to be a thwarted farmer. He told me then about his farm in Sao Paulo, Brazil. He raises oranges, and bananas, lemons, nuts and coffee, and flowers by the hundreds of varieties. Nothing makes him happier, he claims, than early to bed, early to rise, and good hard work on his farm. These poppy seeds . . they were one of many things he was finding in California to take back to his Brazilian acres.

"I don't like night life and such at all," confessed Sablon apologetically.

Wondering what else he might and might not like, a

(*Continued on page* 60)

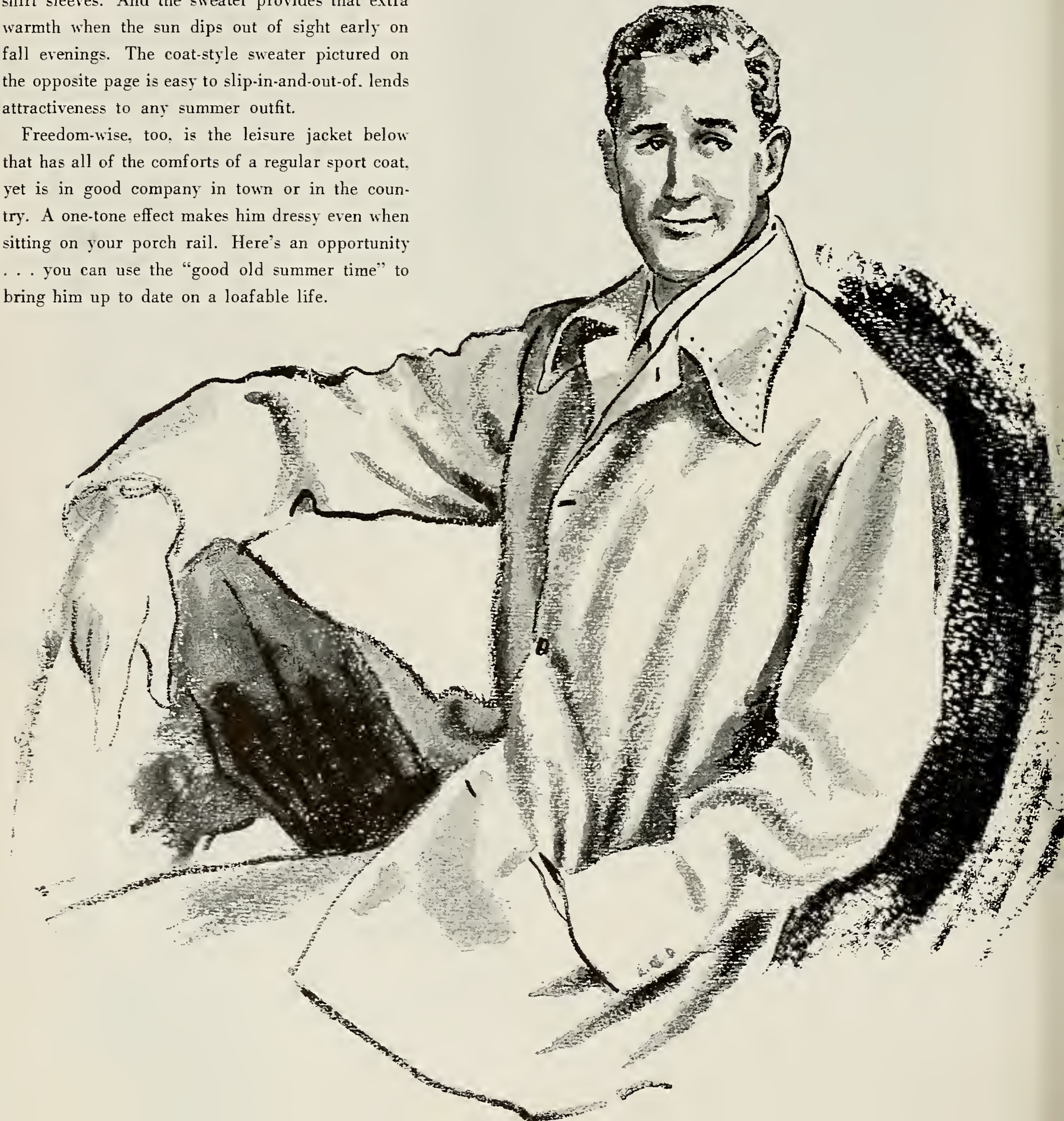
Taking the overall view of what makes a good wearable for a man during midsummer days when the sun is only 92 million miles away, you come up with this thought: It has to be cool, it has to be comfortable, and if he's an enthusiast for the leisure way of life, he'll want it casual, too!

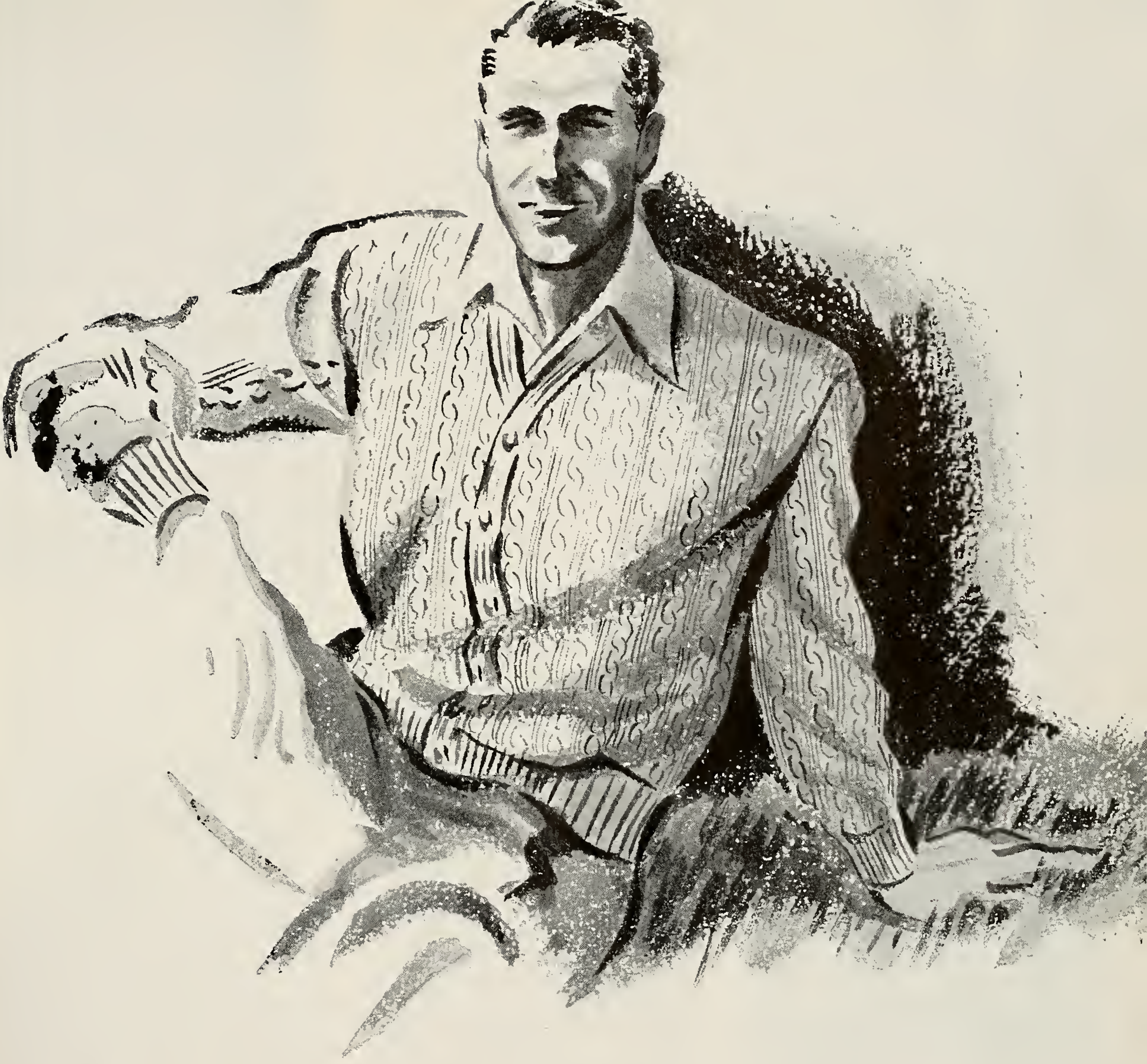
Starched white shirts and tightly tied cravats might be his week-long fare, but here is your chance to put him in something new for those Saturday mornings astride the swivel chair . . . and what's more, casual-wear is highly acceptable among the typewriters and file cabinets during Saturn's day.

Utilitarian-wise is the sweater. It fits under the sport jacket or suit on cool days, can add a dressy touch for the outdoor man who likes to hide his shirt sleeves. And the sweater provides that extra warmth when the sun dips out of sight early on fall evenings. The coat-style sweater pictured on the opposite page is easy to slip-in-and-out-of, lends attractiveness to any summer outfit.

Freedom-wise, too, is the leisure jacket below that has all of the comforts of a regular sport coat, yet is in good company in town or in the country. A one-tone effect makes him dressy even when sitting on your porch rail. Here's an opportunity . . . you can use the "good old summer time" to bring him up to date on a loafable life.

UNDER THE SUN THERE'S ALWAYS
SOMETHING NEW . . TO CAPTURE LEISURE
AND GOOD LIVING FOR "THAT MAN"





Deft application of the traditional English-style knitted waist to ↑ *a fine multi-cable knitted sweater makes this coat-style sweater by Catalina Inc. a definite must for autumn wardrobes. It comes in four rich colors: powder blue, desert sand, California gold and burgundy. Approximately $13.50.*

Soft and mellow is the feel of this solid-toned wool casual jacket styled by Hollywood Sportwear. Cut in the full drape style that makes California men's sportswear the world's favorite, this casual coat has fine harmonizing hand-picking on the collar edges. Approximately $25. ←

A SIMPLE SUMMARY OF SUMMER WEAR

it took a wrestling match and a home-made airplane to determine two famous men's careers

by Marion Simms

NIGHTINGALE AND THE CROW

● When Lawrence Tibbett was a student at Manual Arts High School in Los Angeles thirty years ago . . . a tall, shy boy eager to overcome the effects of a frail childhood . . . his campus hero was a young man his own age named Jimmy Doolittle.

Tibbett, determined to build up his own physique, put up a horzontal bar in his backyard and spent hours every day exercising. He had his eye on the wrestling team . . . and on the enviable Jimmy, who was the star of the wrestling squad, one of the school's best boxers, and who later became the amateur middleweight boxing champion of Southern California.

It was the policy of the school in those days to organize classes in any specialty in which faculty members showed amateur skill. Manual's art teacher, the late Rob Wagner, also had the wrestling class.

Lawrence Tibbett as Rigoletto

One day Tibbett told Wagner he would like to try out for the team. Jimmy Doolittle was in the gym at the time and Wagner suggested he take on the newcomer.

"Hi, Crow!" was Tibbett's greeting to his classmate.

"Hel-lo Nightingale!" replied Doolittle with a friendly grin. The gangling Tibbett was getting a reputation around school as quite a singer.

The boys faced each other. There was the slight sound of a current of air being stirred up. Next a bump, then silence.

"Stick to singing," was Doolittle's parting advice.

So, while Lawrence pursued his career in singing and play acting, Jimmy was busy with blacksmithing, woodworking, the foundry, the auto and machine shops . . . wrestling and boxing, too. Nevertheless, the two boys whose birth dates were the same year and just a month apart . . . natives of the California towns of Alameda and Bakersfield . . . became good friends.

The whole school had become interested in aviation at the time. The grounds were filled with airplane models of all sizes. There were tournaments, competitions and prizes, and always one of the participants was James Doolittle. Later, a full-sized single-seater plane was constructed in the school shops. In high excitement, the student body turned out to see their ship . . . carrying Manual's colors of purple and gray . . . take to the air with a tremendous roar.

Dr. Albert E. Wilson, retired principal, reports that while Jimmy Doolittle "lived up to his name pretty well" during the beginning of his high school days, he buckled down to hard study in advanced mathematics, chemistry, physics and English history, once he realized the stiff requirements ahead of him in college work.

In a number of Jimmy's classes was a girl named Josephine Daniels, a talented young woman who won the highest school office a girl could have—secretary of the student body. Jimmy spotted her early and concentrated his interests. She stood beside him when he received the Congressional Medal of Honor for his leadership in the United States' first air attack on Tokyo.

Many years after high school days were over, when Lawrence Tibbett's concert work foreshadowed his stardom at the Metropolitan Opera, curiosity led Jimmy Doolittle to buy a ticket to a Tibbett concert.

"I wanted to see if it was the same Tibbett kid who was always squawking those deep notes around school," Doolittle told Tibbett when they met later at a Lambs Club gambol in New York. "Boy, you have turned out better than I expected!"

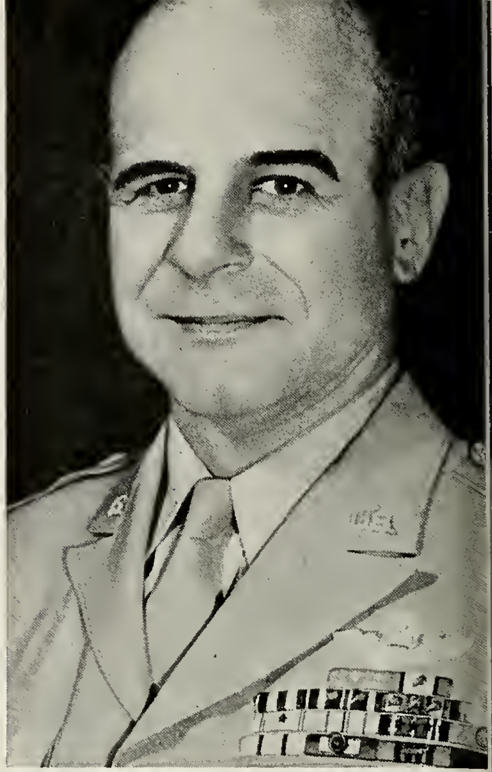
There were many meetings of the old school friends after that. Doolittle had become famous as a flier . . . winner of many aviation records and prizes. The work of both men took them all over the country and their paths frequently crossed.

Once, when it appeared that Tibbett would have to cancel a concert after he had missed a train connection, Doolittle flew him in record time from Dallas to St. Louis.

Talent appears to have been sprinkled heavily among the classroom contemporaries of the Doolittle-Tibbett era.

Phyllis Haver became a silent film star . . . Helen Jerome Eddy a stage actress . . . Fred Horowitz an Assistant Attorney General of the United States . . . Bobby (Irish) Meusel a baseball headliner . . . Paul Williams a colonel in the Army Air Corps . . . Marshall McComb an appellate judge . . . Goodwin Knight a superior judge. and now Lieutenant Governor of California.

And Frank Capra became a film director of considerable distinction. One of his pictures was "Lost Horizon," a title which came to have special significance during the mystery days of the Doolittle-Tokyo raid from "Shangri-La."



Lieutenant General James H. Doolittle, USA Reserve

The Bowl

(*Continued from page* 37)

Rising from the 90-foot stage is the $50.000 classic white proscenium . . a gift from Allan C. Balch.

During the Bowl's existence an estimated six million persons have witnessed the "Symphonies Under the Stars." And almost every contemporary artist of note has appeared there. A bid to grace the famous outdoor stage is an honor which few artists would refuse. The lovely Lily Pons holds the record for attracting the largest paid admission and close behind are the box office receipts from a Paul Robeson performance. World-famous personalities have addressed audiences in the Bowl . . Woodrow Wilson, Franklin D. Roosevelt, Wendell Willkie, Thomas E. Dewey and Mme. Chiang Kai-shek.

Owned by Los Angeles County and rented on a 99-year lease to the Bowl Association, the vast amphitheatre opens its gates to all creeds and colors, and the inter-denominational Easter sunrise services held annually have become a California tradition.

During the early days of the Bowl's construction, workers planted fence posts along the main entrance, and oddly, the posts took root in the fertile soil and grew into a neat row of pepper trees. The now famous Pepper Tree Lane is a picturesque avenue leading to the amphitheatre. Within its shaded confines have been built a tea room with flagstone terrace and several gift shops.

And in addition to its musical agenda, the Bowl has been the background for spectacles and gatherings of wide variance. In 1940, the Gideons used the area for a religious meeting . . handed out 15,000 bibles. Commencement exercises, political rallies and even a wedding have taken place there. The nuptial event was held in 1928 when Composer Percy Grainger was married before an audience of 15,000 . . then took his place on the podium and conducted a symphony concert.

There is something about Hollywood Bowl that fires the most jaded imagination. Located high above the city of Los Angeles and surrounded by the yucca-dotted hills of Hollywoodland, its heart-warming magnificence gives the lie to the oft-repeated rumor that Southern California is all publicity and no heart. During the war, audiences gathered to hear artists from all nations while bombers droned overhead toward the Pacific and civilian watchers in their nearby outposts were on the qui vive for approaching enemy planes. One clear evening in 1941 the audience was requested to light matches at a given signal, and 20.000 tiny flames flared out of the darkness to illuminate the Bowl in a poignant ceremony of hope and courage.

But perhaps the most remarkable feature of Hollywood Bowl is that multitudes of music lovers can see and hear the world's greatest artists for slightly more than a half-dollar. Mme. Schumann-Heink, Marian Anderson, Gladys Swarthout, Tibbett, Heifetz, Szigeti, Menuhin, Rachmaninoff, Rubinstein, Alicia Markova, Agnes de Mille, Sir Thomas Beecham from England and Carlos Chavez from Mexico . . all have entertained at the Bowl.

The All Nations Festival took place in the Bowl, as did an Indian ceremonial program. There have been a Negro pageant, a Tribute to China Day and a Tribute to Russia Day. The Bowl's keynote of universality, now well known, is set by the imposing fountain which stands at its entrance. Designed by sculptor George Stanley, it is constructed of white granite and is flanked by three statues representing the Muses.

It symbolizes the need of modern man for spiritual fulfillment and respite from the turmoil of his daily problems.

A speck of California in Ol' Virginny. Davenports are blue, draperies red and chartreuse . . . raffia-trimmed table is soft gray. Mrs. Neil Naiden, the author's wife, used many tricks of interior decoration for effect.

a california home away from home

California is more than just a state. It's a kind of living. And if you want to take a run out where the West begins you'll discover you're going east, not west. You'll go as far east as Arlington, Virginia, where my wife and I have pulled the four walls of our Arlington apartment right in after us. The Old South, with its lacy tradition. is out the window, and in its place are a couple of hundred square feet of ersatz California. We have no "period" furniture, no pictures of southern patriots, no albums of yellowed newspaper clips about the Civil War. Instead, we've resurrected a speck of the Golden West.

Nice as it is, the cotton and tobacco country is not for us. Thank you, no! We wanted California modern, and after alienating half the furniture men in town we finally got it. If you think it was easy you're a little mad! In the first place we had to find an apartment, and there isn't a single California modern house in the District of Columbia or its lichened suburbs . . . no bay windows, no pastel-colored cottages, no tremendous floor-to-ceiling windows. Out this way we have half a hundred places called General Washington's Headquarters, 150 million acres of battlefields. the Lee Mansion, the Lee Highway, Lee Boulevard, statues of General Lee. Thomas Jefferson and George Washington, the Smithsonian, and of course, the White House. And we'll trade them all for a shack on Telegraph Hill.

As soon as my wife finishes medical school here we intend to. In the meantime we're marooned, a stone's throw from the Potomac. After a six months' horror of hotels and rooms we finally found our modern apartment in Arlington, and forthwith draped the walls in chartreuse and red, acquired two ocean blue love-seats, and latched on to a soft gray, raffia-trimmed set of tables which you probably can find in any one of a dozen places in Los Angeles. My wife rigged up a white plaster lamp, I knocked up an end table, and we sewed sixteen small white string rugs together, spread out the result and the place finally began to take shape. Our handmade California pottery, which my wife bought from Mary Erckenbrack, our Telegraph Hill neighbor during the war, is liberally spotted around the living room. along with several bright-colored Diego Rivera prints.

Yes. the West begins in Arlington, and there's a mighty good reason for it. To us, California is a kind of never-never land. We met there in 1941, honeymooned for 48 hours at Stinson Beach in the summer of 1944 . . . we both were in the service at the time. Some day we'll be back. and it won't be long. In the meantime we live right smack in the middle of this tiny spec of the West. waiting for the day.

by Neil D. Naiden

cameras click for housewives

more than one thousand compete in california contest

Judges awarded honorable mention to Marguerite Draper-Ecker of Beverly Hills for this fine photo portrait of a little girl.

"Any Room For Me?" is the title for this pensive pup which won honorable mention for Mrs. Rose Tucker of Beverly Hills.

When is a dishpan full of dishes interesting? When is there glamor in a child's face smeared with strawberry jam? When you have your camera handy and can give the Arcadian picture to posterity.

Kitchen closets are evolving into dark rooms, chit-chat and bridge are taking back seats for a new distaff hobby . . photography! Starting in the backyard, with a pocket camera and Junior or Jill or Towser as models, the California housewife is intrigued with her film accomplishments . . has begun to invest the egg money in filters, tripods and projectors.

In the contest for California women photographers sponsored by Kalart, 1082 noteworthy entries were submitted by housewives, business and professional women and students. Children seemed to be the favorite subjects, with landscapes and animals close behind. Judges were impressed with the excellent composition and originality, pointed out the near-professional technique and marked artistry in entries such as those shown here.

Shown below is Elaine Draper's appealing "Boy," second prize winner in the contest class for business and professional women.

California's lady-lensers portrayed a range of subjects covering every phase of daily living: A romance shot of dewy gardenias divided honors with a wistful mongrel pup; a Dresden doll moppet vied with a Tom Sawyer urchin; the sun was portrayed rising, setting and at midday over ocean, desert and field.

Of this varied collection, a portrait of a girl at the beach won the grand prize for Eleanor Bowman. Another Bowman photo captured first in the housewives' group. Runners-up were Mrs. R. A. Greene, Laguna Beach; Grace Silvius, Glendale; and Mrs. O. G. Oberg, Los Angeles.

In the business and professional women's group, first prize was taken by Lucille Stewart, Los Angeles. Placing were Elaine Draper of Beverly Hills; Mickey Wakefield, Glendale; and Glee Donnelly, San Francisco. Ruth Bonton received first and second prizes in the student class; third place was given to Jean Levy, Los Angeles; and fourth to Hazel E. Anderson.

SABLON

(*Continued from page* 55)

series of questions was posed. It turned out that he was fascinated by jitterbugging . . as a spectator only, he hurried to add.

"Jitterbugs, they get wonderful exercise. It looks like a fine sport."

He likes sports of all kinds, and particularly a new game from Brazil which he is introducing to his friends here. It is played like badminton, but with the bare hands instead of racquets, and the bird has a leather-covered base with a flat palm-fitting surface.

"I love this California," volunteered Jean, "especially the south. I love the way everybody seems so lazy and casual, the way they ride around on bicycles with no clothes on. I'd like to get myself a job and an old Ford and stay here."

That called for explanation. "What kind of job do you mean?"

"Oh, just some kind of work. Then I could wear old clothes and ride around in my old Ford and be peaceful and happy."

"What could you do besides sing?"

"Lots of things. I am very talented. I can cook."

That seemed comical. "What would you do, open a hamburger stand?"

"Sure, I could do that."

"How would you go about making the hamburgers?"

"Well, first I would grind up the meat . . a filet, of course. Then I would add some herbs and a touch of garlic, and I would pat it out. Then I would put it on a broiler over a bed of hot coals and I would cook it so that it was burned outside and raw inside."

His eyes searched my face, "You don't say anything. Does that not sound good?"

It seemed politic to change the subject. Had he ever been married? He had not. Why?

He grinned: "Because I am too young."

We were interrupted by a messenger with a script for Sablon's radio show. As he scanned it, his attention was tripped by one of his lines: "Look at this. Here I say, 'One if by land, two if by sea.' How is the meaning of these words?"

"Well," I explained, "that's the historic slogan credited to an American patriot during the Revolution. Paul Revere was to watch for the number of lanterns and then warn the colonists of the approach of the British."

With brow wrinkled, he pondered this, then a grin of comprehension lighted his face. "I understand. It is something like, Lafayette, here we are?"

Sablon was born in Paris. He learned to sing and dance at an early age and his outstanding talent was carefully nourished by his family . . all of whom were active in the theater. He formed his own orchestra and made his debut as maestro at the Cafe de Paris. There he was heard by one of the ubiquitous fraternity of American soap company representatives. And it was decided that the Sablon talent would give "John's Other Wife" a run for its money as a soap seller. Two radio shows were organized in Paris and were broadcast to the U. S. Subsequently, the singer received so many flattering American bids that he decided it would be profitable to embark for New York, and his first stage appearance in the Broadway musical, "Streets of Paris." Then he began a tour of principal cities to occupy the star spot in plush night-clubs . . to collect an ever-increasing number of admirers.

Sablon frequently apologizes for his inadequate English. But looking at him, and hearing his provocative voice, one can only comment: ". . pas de quois. C'est Sablon." Or to be more specific, "Who cares?"

SAILS SET FOR HAWAII

(*Continued from page 29*)

assistant navigator. Carl M. Heintz, of the Four Winds, also will challenge nautical superstition: His crew includes his wife, daughter and daughter-in-law.

But old salts who watch the start of this race with sharp, practiced eyes, will recall other times and other races. They will reminisce on the first Honolulu Race in 1906, a hard-fought contest between three expert skippers and their poetically beautiful craft. There was the La Paloma, sailed by her master, Clarence MacFarlane of Hawaii. And there was the Lurline, winner of that first match, with her owner, H. H Sinclair, at the wheel. Third boat was the Anemone, sailed by her owner, Charles L. Tutt.

The now internationally famous Honolulu Races evolved from a discussion 42 years ago between Sinclair and MacFarlane, both of whom were eager to test their boats over a long-distance course. Sinclair volunteered to try to interest several San Francisco yachtsmen in a race to Honolulu. Their reply, which he relayed to MacFarlane, was that if "Mac" could sail the La Paloma to San Francisco, they would race him back to his home islands. Also promised by the San Franciscans was a welcoming party in the bay city the like of which MacFarlane had never seen . . even in his most sumptuous luaus. The Island skipper forthwith took up the gauntlet and set sail for the California coast. Arriving eventually in San Francisco Bay, he tied up at Sausilito, but there was no welcoming committee, no flowers and no music. A solitary friend finally made his appearance.

"Isn't it awful, Mac?"

"Certainly is," replied the disappointed MacFarlane. "It's the worst frost I ever saw."

But the two men were conversing at cross purposes. Unknown to MacFarlane, the devastating San Francisco earthquake and fire had taken place several days before.

MacFarlane subsequently sailed down to San Pedro where he looked up his friend, Sinclair. Still race minded, the two sailors persuaded Charles L. Tutt, who had tied up in San Pedro while on a round-the-world cruise, to join them.

Two years later the second Honolulu Race took place. The plan was to hold the dashes every second year, but the schedule was interrupted by World War I, and the races did not resume until 1923. An increasing number of yachtsmen, however, became interested, and in 1939, there was the biggest turnout in the race history when 26 boats hove to at the starting line. The last race was held in 1941, and then the meets were discontinued because of the second world conflict.

1926 stands out as an unlucky year for the skippers. Mishap skulked across their decks like an unlucky black cat. The Mollilou, a 56-foot yawl that has raced to Honolulu more times than any other boat, was forced to turn back because of a crew member's attack of appendicitis. The crew of the Invader battled a fire which broke out on the boat's afterdeck . . but the flames were extinguished before they had disabled the vessel and the Invader sailed over the finish line in first place. Unhappy were the master and men of the Poinsettia: Leading the sea pack by many miles, she dropped anchor in what appeared to be the waters off Diamond Head. Those on board relaxed and drank a few toasts to their victory. Eventually, someone remarked the absence of the buoy light and someone else thought to question the absence of the official boat. Maps were consulted and it was found that the Poinsettia had anchored off Koko Head, a promontory similar in appearance to Diamond Head, but about 10 miles east. There was a frantic scramble to get up sail, but five hours had been wasted and when the chagrined Poinsettia reached a point only 100 yards from the finish line her allotted time ran out.

Each Honolulu Race is sponsored by the Transpacific Yacht Club, comprised of members who have sailed as Corinthians in any Transpacific race of a distance of not less than 2,000 miles. Present Commodore of TYC is W. L. Stewart, Jr. and first man to fly the pennant with the three blue stars was Clarence MacFarlane, who has continued to serve in the capacity of Honorary Commodore.

Sailing yacht enthusiasts can be found in all businesses and professions. Looking at random among the men who have entered their boats in the 1947 race, we find Dr. A. A. Steele, endocrinologist, who is skipper of the Stella Maris II. Dr. Steele designed and built the Stella in a shed back of his office. "I would sneak out between patients and do a little work on her," he confided. Commodore Stewart, skipper of the Chubasco, is vice-president of Union Oil Company. He learned to sail when he was nine years old and lived only for the day when he could buy his own boat. Robert S. Miller, skipper of the Westward, admires a streamlined bow . . he's president of Helene of Hollywood brassiere company. Frank Kent, skipper of the White Cloud, is proprietor of a very plush nightclub in Oakland. J. L. Munson, skipper of the Cheerio, is a poultry raiser. E. G. Gould, skipper of the Brilliant, heads a hardware company. Donald B. Ayres, Commodore of the Los Angeles Yacht Club and master of the Skylark, is in the real estate business. Charles D. Wiman, skipper of the Patolita, is president of John Deere Plow Company. Dr. Paul D. Van Degrift, Commodore of the Voyagers Yacht Club, is a gynecologist, and Carl M. Heintz, skipper of the Four Winds, is president of an advertising company.

The only entrants whose businesses are concerned with the sea are Thomas A. Short, skipper of the Tasco, who heads a marine equipment house in San Francisco, and Sam H. Emmes of the Rendezvous, who formerly was editor of Sea Magazine.

The motion picture colony always has had its share of men who find surcease from the camera in going down to the sea in ships. John Barrymore skippered the Enchantress and claimed fourth place in the 1926 Honolulu Race. Buck Jones sailed his Sartartia in the 1936 contest, and Lee Tracy competed twice in the Adore, 1936 and 1939.

This year Frank "Dr. Tweedy" Morgan will bound over the main in a try for the cup with his Dolphin II. George Brent will exchange his pinstripe for dungarees and guide the course of his schooner, South Wind.

Average time for the race is 13 days. The record is 11 days, 14 hours, and was set in 1923 by L. A. Norris aboard his 106-foot schooner, Mariner. Contrary winds blew no one good in the 1939 contest . . the winner logged the longest time on record: 23 days.

Hawaiian hospitality will begin for the participants as soon as the first boat crosses the finish line.

Families and friends of the racers have booked all available passage on commercial boats and planes. They'll all be on hand at Diamond Head when the sea birds skim into Molokai Channel with the trade winds full in their sails.

how does your garden grow?

How does your indoor garden grow? Do you have good luck with your house plants? Or do they drop their glory and begin moulting like a seven-week pullet?

Primary items on the care-of-plants program, as you know, are sufficient light and water. Flowering plants thrive in full sunlight, and foliage plants . . ferns, philodendron and rubber plants . . do well in bright light such as is provided by a north window. Earthenware pots are the best containers, except for plants that satisfactorily will grow in water, such as ivy or plilodendron. Best watering technique is to immerse the earthenware pot in a pan or bucket of water, letting it stand for 30 minutes to an hour, depending upon the soil's degree of dryness. A good moisture gauge is a slender stick left buried at the far side of the pot . . this can be removed and checked frequently.

House plants should be fed regularly if the utmost in blossoms and foliage is to be attained. Several good commercial preparations are available and should be used according to directions, usually three or four times a year for full-grown plants and at more frequent intervals during the flowering season.

AZALEAS: Partial shade is preferable. They thrive best in acid, fibrous soil . . peat moss and leaf mold are good, and soil may be kept acid by application of a teaspoon of aluminum sulphate about once each month. Azaleas enjoy a warm, fine spray in the mornings . . use a rubber syringe.

BEGONIAS: Like coolness and moisture. Put them in your north window. Never spray from the top. Keep old leaves picked off.

CACTI: Good drainage is important. In planting, a base of leaf-mold or peat moss and a top layer of sand will provide an aerated soil. Irrigate more freely during summer months than in winter, and give occasional light feedings of commercial preparation. Cacti thrive best in partial sun.

FERNS: Keep away from sunlight. Again, the north window is good. They like air, and dislike being handled or moved. Pour water into pot from top . no prolonged soaking for ferns! A gentle shower once each week is beneficial. Feed occasionally with a weak solution of sodium nitrate.

IVY: Decorative and dependable. Will grow in almost any location but enjoys an occasional sun bath. Likes a weekly shower or, if you have the patience, sponge the leaves by hand. Keep soil moist and repot each year.

PHILODENDRON: Grows satisfactorily in water, too. Plant food should be added and water changed weekly. Plants can be trained into almost any decorative pattern.

RUBBER PLANT: Likes light but not direct sun. Keep soil moist and sponge leaves often with slightly soapy water, followed by a rinse of equal parts of milk and water.

Good growing!

QUEEN OF THE MALIBU

by William J. Bowen

(Continued from page 23)

inlet where the Maliwu village once stood. the Queen's daughter, Rhoda, resides today. (Adohr Milk Farms was named for her by her husband, Merritt H. Adamson, by spelling her name backwards.) With her mother's spirit she lives protected from prying eyes and inquiring reporters in an estate behind the high brick walls that the Queen had built for the privacy of her holdings. On the other side of the creek's mouth the equally private and protected motion picture colony stretches along a mile of fine wide sandy beach.

But except for these things, The Malibu looked much the same to Cabrillo as it does to the Roosevelt Highway motorists of today. There were mountains rising straight from the ocean's edge to a height of 3.000 feet at jagged-toothed Boney Mountain. Here and there were a narrow shelf of flat shore land, rolling hills, barren mesas, sand dunes, wooden canyons, with flowing arroyos and waterfalls and narrow barrancas where creeks made their way through the gored rocks. There were inaccessible canyons, rocky crags and caves. There were sycamores, live oaks and willows, wild flowers and dry grass and brush. Out to sea Santa Catalina and other channel islands stood in crisp silhouette on a clear day.

But visitors to The Malibu remained few and far between until the late twenties. Perhaps Sir Francis Drake stopped off . . perhaps not. The Franciscan padres of the eighteenth century avoided its difficult coastline and impassable mountains. Travel along the El Camino Real between San Buenaventura and San Fernando was inland.

And although it has the peculiar distinction of being the last of the Spanish land grants to remain largely intact, the Rancho Topanga-Malibu-Sequit has had a brief succession of ownership . . increasing from its original 13,000 acres to an ultimate 24,000. For valiant military service to the crown it was granted by the King of Spain to Jose Bartolome Tapia in 1804. His heirs later sold it for $400 . . half in cash, half in groceries and wine . . to one Leon Victor Prudhomme. He, in turn, let it go for an unpaid grocery bill to Mathew "Don Mateo" Keller. His son, Henry W. Keller . . longtime president of the Automobile Club of Southern California . . sold it in 1890 to the Rindges for $10 per acre. And there begins one of the most fantastic dramas in annals of California land laws.

Frederick Hastings Rindge, son of a wealthy Massachusetts woolen merchant, came to California with his 22-year-old bride, May, in 1887. He had seen Sorrento and Amalfi on the Italian Riviera, and Nice and Monte Carlo on the French Riviera. He saw in the Topanga-Malibu-Sequit's coastline the vision of an American Riviera that would one day rival or surpass those of Europe. So he bought it.

This was California in the frontier days of the nineties and any visions of a Riviera development must have been projected far into the future. But Rindge found time away from planting and watering the avenues of palm trees, leading to the canyon promontory where he hoped to build his own home, to dabble in business ventures. He founded the Conservative Life Insurance Co., forerunner of the Pacific Mutual, co-founded the Union Oil Co. and the Southern California Edison Co.

The Rindges were troubled with trespassers almost at once. Their fences and locked gates had barred the settlers of Yerba Buena Canyon, just north of The Malibu, from any route to Santa Monica. John Fitzpatrick and his neighbors expressed their resentment by shooting the locks off the gates.

In those early days there was some water and road development begun on The Malibu with the grand plan in view, but it didn't get very far. The ranch house burned down in 1903, and although it was maintained as a working cattle ranch, neither Mr. nor Mrs. Rindge ever truly resided on their vast feudal estate.

But on his death bed in 1905, Frederick Hastings Rindge exhorted his wife to protect their lands from intrusion and to carry forth the ideal of a great American Riviera. This she did for the next 35 years with a singular devotion and persistence that only the combined forces of the United States Supreme Court and financial collapse could bring to bay. As the Queen of The Malibu she became admired, respected; hated by the many; honored if not loved by the few who knew her. But actually, even though she was in and out of the courts and newspapers for three decades, no one ever came to really know her. The shroud of mystery that lay about her, the rumors, libels, legends, contradictions, still go unanswered and unsolved. Her sons, Samuel K. and Frederick, have retired into relative obscurity. Frederick lives modestly in Latigo Canyon on the Malibu. Her daughter, Mrs. Rhoda Adamson, as close-lipped and resentful of intrusion into her mother's affairs as the Queen was herself, leaves the many riddles unsolved. So do the nine grandchildren and several great-grandchildren.

". . . A young man, Fred H. Rindge, appeared and started to kick dirt into the trench. Then his mother, Mrs. May K. Rindge, and her daughter appeared, and they, too, started to kick dirt back into the excavation. We were helpless. Mrs. Rindge had 10 Mexicans with her . . . some of the party carried fire arms." This recital in a court, many years after it had happened in 1908, by a homesteader who had sought to drain a slough by digging a trench a few hundred yards across the Queen's domain, set the tenure for the fierce protection of her estate that characterized the whole story of the Rindge Ranch. The stately, embittered Queen would fight all comers at all odds, with her own hands or with the army of armed Mexican fence riders that she employed. Such passionate devotion to the execution of her husband's injunction could but command respect, even from her persecutors. And, indeed, she even had her sympathizers, although they were not to be found among those who had been blocked by her fences from enjoying the 22 miles of California coastline that she hoarded.

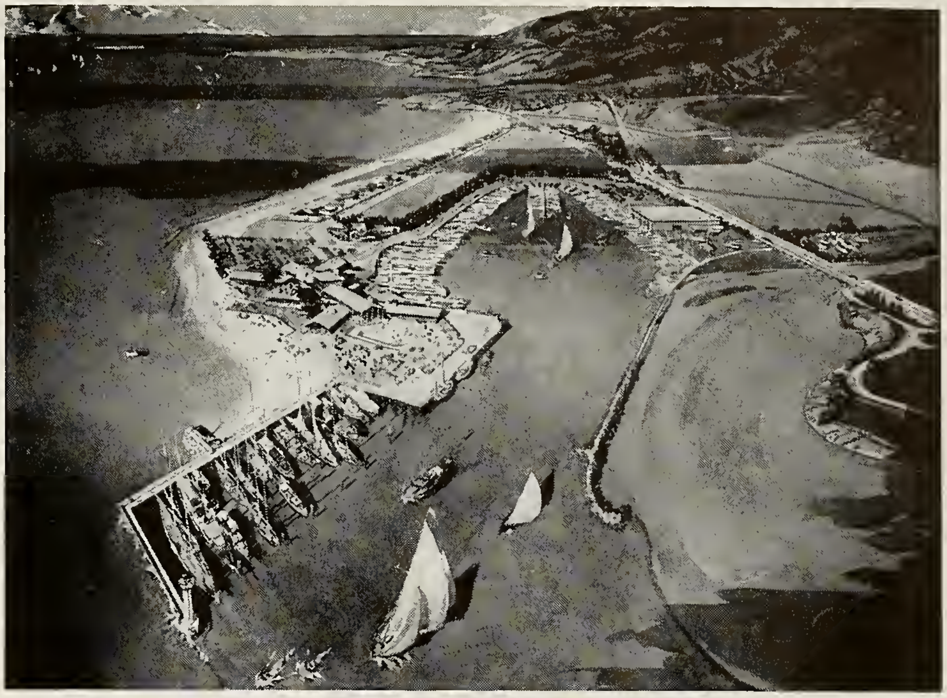
● Commuters to The Malibu's beautiful estates have the advantage of a streamlined transportation service . . when not chauffeuring the car.

The first big battle, and one of the few in which the Rindges emerged the eventual victors, began before Mr. Rindge had died. The Southern Pacific Railroad sought to establish its Los Angeles to San Francisco route along the coastline, traversing the shores of The Malibu. In fact it acquired the rights of way from Santa Monica to the very fences of The Malibu and actually laid tracks there. But this intrusion the Rindges successfully thwarted by the simple expedient of establishing their own 20-mile private, narrow gauge railroad along their own coastline . . thus driving the S. P. to its present valley route as far as Ventura. They called it the Hueneme and Malibu and Port Los Angeles Railroad, as Los Angeles Harbor came very near to being located at Long Wharf, just south of The Malibu, instead of at San Pedro. But it did not connect with any other common carrier . . only produce and livestock from the ranch were shuttled along its rails to waiting ships at the old pier. As late as 1930 rusting flat cars could be seen half burried in the shifting sands along The Malibu.

The 17-year fight that the Queen of The Malibu waged against public county roads and state highways across her domain was more bitter and considerably less successful than the railroad coup. She sank a fortune in attorneys' fees that contributed materially to her ultimate bankruptcy. When at last she had failed and the first version of Highway 101, the Roosevelt Highway, was completed and opened to traffic in 1928, the sympathetic Santa Monica Outlook of December 9 of that year said: "Mrs. May K. Rindge . . . is silent . . . For 30 years she has attempted to keep that great land grant as it was in the beginning. It was her property . . . and if she chose to let it lie idle while the rest of Southern California became annexed to Iowa, that's her business . . ."

Even after the courts had established the state's right to eminent domain across The Malibu in 1923, state engineers were blocked by the drawn pistols of the indomitable Queen's army of fence riders. In order to avoid shooting, the engineers and their escort of sheriff's officers retreated . . temporarily. The Queen had lost the war and won a scrimmage. But she had not lost it until legal actions begun in 1908 had included four that had gone to the State Supreme Court and two that had reached the United States Supreme Court.

The completion of the highway brought new troubles to the now aging but still spirited and determined Queen of The Malibu. Some 132 misguided ex-servicemen scaled her fences and posted squatters claims upon her domain under a homesteading law which gave certain rights to veterans on unappropriated lands. But this time the high courts were swift in upholding the legality



● Construction already has begun on the beautiful Malibu Quarterdeck Club and the yacht harbor that will boom Malibu as the American Riviera. Here is architect Cliff May's interpretation of the playground that will cater to movie stars and others with a two-thousand dollar membership fee.

of Spanish land grant titles . . and hence ordered the eviction of the poachers.

The troubles of the harrassed Queen were not all her own doings. There were bitterness and selfish interests and antagonism even from high official quarters. Irate judges, during heated court sessions, sometimes threatened her with jail for contempt. Many felt that the $100,000 or so that she received for the main highway condemnation was further from the true value than her own million dollar claim. And by the time the state had finally won its condemnation suit for the Roosevelt Highway it had changed its planned route and had to begin legal proceedings all over again! Mrs. Rindge had to swallow bitter pills concerning lands other than those of The Malibu. An oil company had paid her an option of $75,000 for her Robertson Blvd. and National Blvd. holdings. Not only did it never consummate the purchase, but the company got its option money back in a court action after the city had zoned the area against drilling.

Litigation and the slow but certain dissipation of her personal fortune were not permitted to completely submerge the Queen's active plans for the development of an American Riviera. In 1926 the now world-famous Malibu motion picture colony had its humble beginning when Mrs. Rindge leased a plot of land on the sand to old time movie star Anna Q. Nilsson. Soon others followed, paying $75 a month for leases that had reversion clauses in the event that liquor was consumed in the houses that the lessees would build upon her property. Access to the Colony was by a six-mile private sand road starting from locked gates at The Malibu's southern edge. And although she began to sell the leased land in the thirties, the spirit of "Private Road, Keep Out" still prevails. Today, to enter the Colony from the highway's edge one must satisfy a private guard of the legitimacy of one's business before he will raise the gate arm to let you pass. Highway travelers are affronted on their left and right throughout The Malibu by warnings of "Private Road, Keep Out". The last of the private ranchos is being broken up, rather than opened up.

However, the roster of the hundred or so residents of the movie colony of today and of the 4,000 inhabitants of the rest of The Malibu area does indeed read like a Hollywood Who's Who. It includes such names as Paulette Goddard, Merle Oberon, Warner Baxter, Robert Young, Irene (MGM designer) Gibbons, Sir Charles and Lady Mendl, Clifton Webb, John Considine, Arthur Hornblow Jr., Lillian Gish, Conrad Nagel, Joe E. Brown, Dennis O'Keefe, Gregory Ratoff, Max Factor, Jr., Brian Donlevy, Joan Davis, Pete Smith, Buddy De Sylva and Frank Capra.

Surely this is a handsome nucleus for some sort of an American Riviera, though perhaps it is not being executed just as the Queen and her husband would have done it. Development has been accelerated since war's end and new subdivisions, reminiscent of the twenties, are opening up one after another in the final liquidation of the Rindge estate.

Life on The Malibu has a Riviera flavor, too. There are swimming and sunning at the head of the list. At the Colony's edge sporty residents dive for abalone, spear fish, catch lobsters, hold elaborate grunion parties in season. There is trout fishing in Malibu Creek; or ocean fishing from The Malibu's sleek pier which boasts a first-rate restaurant and swank sport shop. There are stables and thoroughbred horses and beautiful canyons to ride in . . mesas to explore like Horse Heaven on the knolls back of The Colony which was once a rendezvous for freely ranging Rindge horses. There is surf board riding by the pier and a private air field is in the planning.

Although hunting is not allowed, the deer are a threat to the lush gardens, even down to the highway's edge. One garden has 3,000 camelia bushes. There are ducks, quail, doves, foxes, rabbits, coyotes, rattlesnakes and, occasionally, mountain lions. Fifteen miles up in the mountains is sporty, fashionable Malibu Lake, but it is not an integral part of The Malibu.

And then, in the making is the ultimate in yacht harbors.

Twice before, yacht harbors along The Malibu have been planned. The Queen herself, when she first opened the Malibu La Costa area for sale in 1928, included a yacht harbor as a part of her elaborate blueprint for what amounted to the second real step toward her Riviera. But depression and the jailing of promoter Harold G. Ferguson left the plan to fade on the blueprints.

The other plan was reported the year before by the Los Angeles Times. One Hiram H. Helm had bought the Miller Ranch, just north of The Malibu across the Ventura County line, and announced his own Riviera scheme to be called Malibu Palisades. In addition to hotels and golf clubs and homes, there were to be "fresh water lagoons, a breakwater and yacht harbor." Nothing more tangible than the Times story remains today in evidence of this man's bursted bubble.

But Cabrillo and the Los Angeles Examiner both picked the actual spot that will accommodate The Malibu's Quarterdeck Club and yacht harbor, already under construction. Cabrillo selected it for his own landing place. And the Examiner, just 20 years ago, on one of the plush, puffy automobile pages of the era, reported an exploration by the Locomobile Co. of the soon-to-be-opened Coast Highway. Flatly it reported, "A new bridge stretches across Malibu Creek, an inlet that will someday be a beautiful yacht harbor."

Within a year it is hoped that this prediction will have become a reality. Motor boats and yachts of club members should, by then, be able to anchor in the dredged-out creek delta. And in another year the ultra-modern Quarterdeck Club, designed by Cliff May, should be abuzz with its 1000 members bent upon getting their two thousand dollars worth of pleasure. Plenty of opportunity will be offered them. Aside from the luxurious club, its shielded swimming pool, sand areas and guest rooms, there will be the feature attraction: Southern California's only harbor owned by a private club. It will accommodate 750 small craft in the inner harbor and larger vessels along the outer breakwater. Extra fancy is a planned two-story boat garage equipped with boat elevators and providing "valet" service for parking all kinds of pleasure craft up to thirty-footers. This is a Riviera development of no mean sort.

The Queen is dead, but a Riviera molded by the hands of others will rebound to the benefit of her creditors, with perhaps something left over for her heirs.

She might have saved her already tottering personal fortune in 1928 or 1929 when the Topanga-Malibu-Sequit was valued up to $100,000,000 . . some 500 times what her husband paid for it. But sentiment and a stubborn will spelled her downfall. She was persuaded, however, to take one small step to save her empire . . ironically it only brought her more misfortune. Harold G. Ferguson had talked her into putting the southwestern corner of her lands on the market. Thus it came about that the Malibu La Costa sector was sub-divided and development was planned in accordance with her own elaborate scheme. She floated an $8 million bond issue and plans were drawn for lush clubs, yacht harbor and other accoutrements of a proper Riviera. Lots fantastically priced at $20,000 later sold for

(*Continued on page* 64)

QUEEN OF THE MALIBU

(Continued from page 63)

$2,000 and have not again approached that figure even in these inflated days.

Then Ferguson went to San Quentin for some shaky manipulations. Depression hit and the bondholders foreclosed. Ferguson, of course, had defaulted on his payments and Mrs. Rindge was saddled with a $30,000 a month interest payment on the bonds. These she met as best she could, eventually dissipating all her remaining holdings at sacrificial prices. Inevitably, in 1936, the Queen of The Malibu was bankrupt.

Once again, however, the last of the Spanish Ranchos was saved momentarily from complete disintegration. And the Queen could thank the law. Under bankruptcy legislation passed by the New Dealers, reorganization of the estate was made possible, thus avoiding forced distribution of the property among the creditors. The Queen was allowed a hand in managing it.

But in December, 1940, came the end of an era in California's romantic land history. The whole of the remaining 17,000 acres that had first belonged to Jose Bartolome Tapia was up for sale, acre by acre, lot by lot.

Three months later, on February 8, 1941, at the age of 75, Mrs. May K. Rindge died. Hers was a life that had been dedicated to an ideal, bull-headedly and energetically devoted to a deathbed wish of 36 years before; a moral responsibility executed with close-mouthed dignity; a readiness to fight all comers who challenged her right of privacy as she saw it. Jealously hated by many, persecuted by others, but respected by all, this life, great in the annals of California, passed from the scene.

As if in desperate haste before it would be too late, she had begun the mansion in 1932 . . at a time when her personal fortune already was in a threatened condition. And she continued to pour money and marble and tile and hand-carved Philippine mahogany into it for four years . . a half-million dollars worth . . right up to the moment of her final bankruptcy.

Then, unfinished and never lived in, the 50-room mansion stood idle and neglected for more than five years, still needing another $100,000 to complete it. Not until Pearl Harbor time was it finally sold for a paltry $50,000 to the Franciscan Order to become today the Serra Retreat for Catholic laymen.

The legends of the Queen persist. Like the fable of the gold plumbing fixtures, a monstrous belief has sprung from her intention of installing a six-by-eight-foot Roman tile bathtub. The Los Angeles Times in 1941 reported it as a 13-by-17 foot tile swimming pool adjacent to what was to have been "Prince" Frederick's suite. And all along The Malibu one can learn that there is a tremendous upstairs swimming pool in the castle on the hill. Actually, not even the Roman bath ever was installed. But the tight-lipped May K. Rindge, resentful of all intrusions into her personal affairs, neither fostered nor scotched tales such as these.

Indeed, the long suffering Queen of The Malibu who sought desperately to be left alone, but never was, would hardly agree with the motto that adorns the wastebaskets in the sleeping rooms of her onetime castle. Bitterly, and from a long distraught experience, she could roundly deny the legend, which reads: "Even a fish wouldn't get into trouble if he kept his mouth shut."

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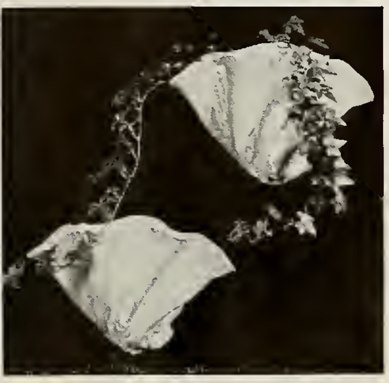

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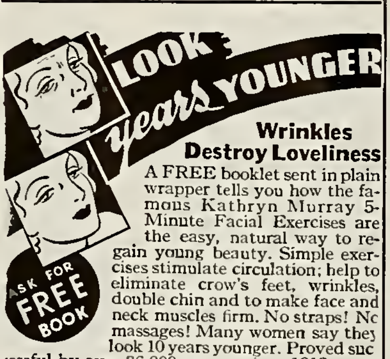

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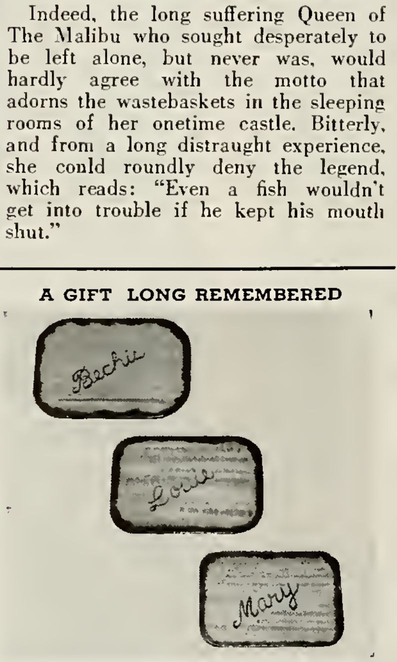

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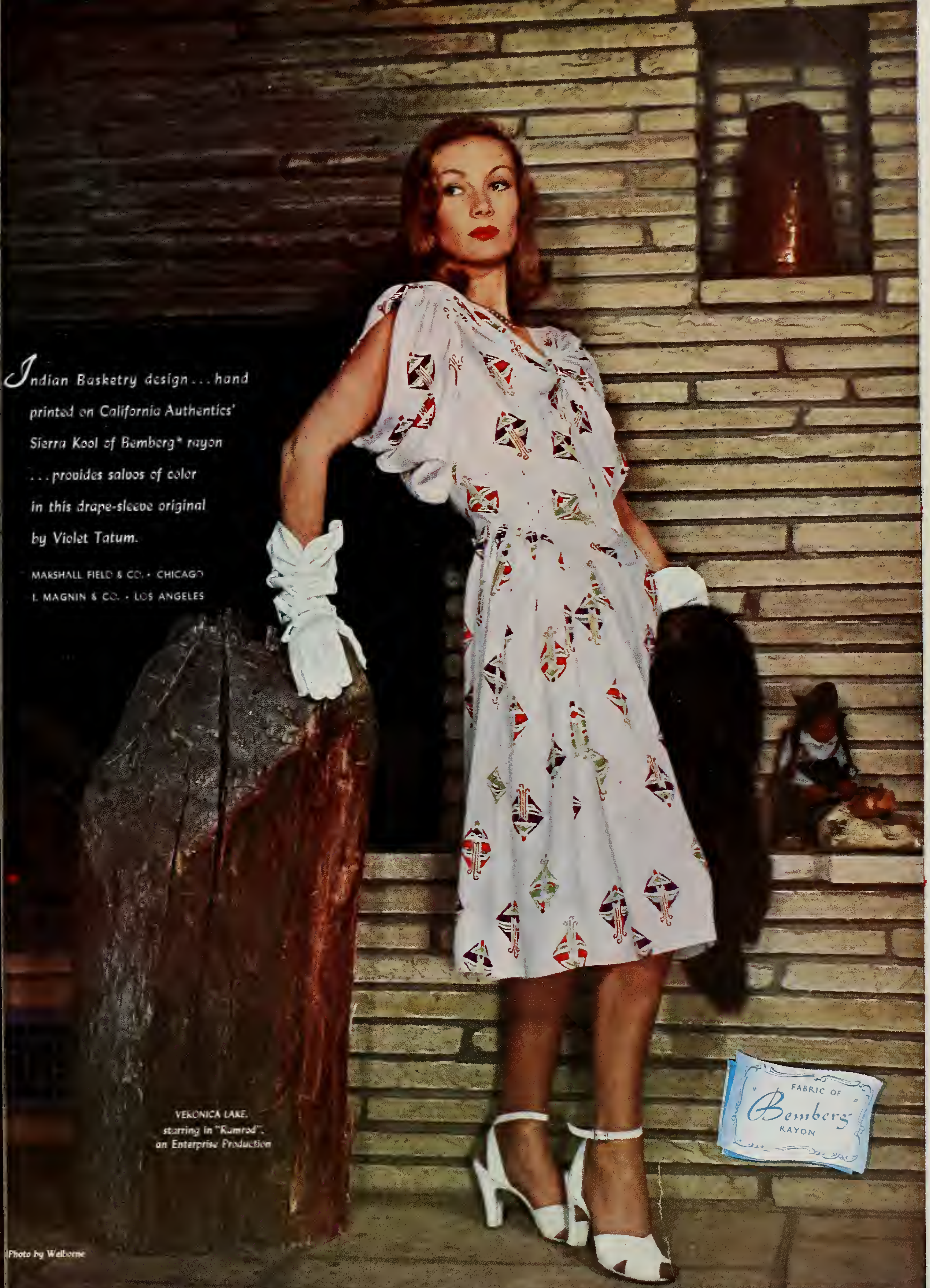

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